# MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC *PUBLISHED SINCE 1880*

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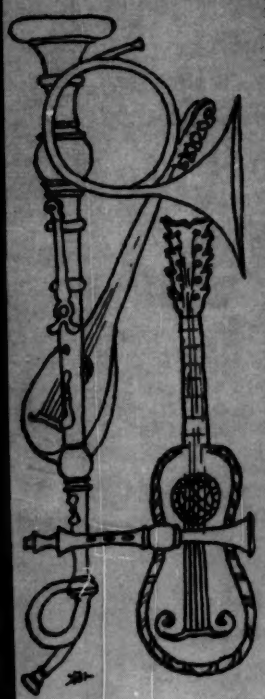
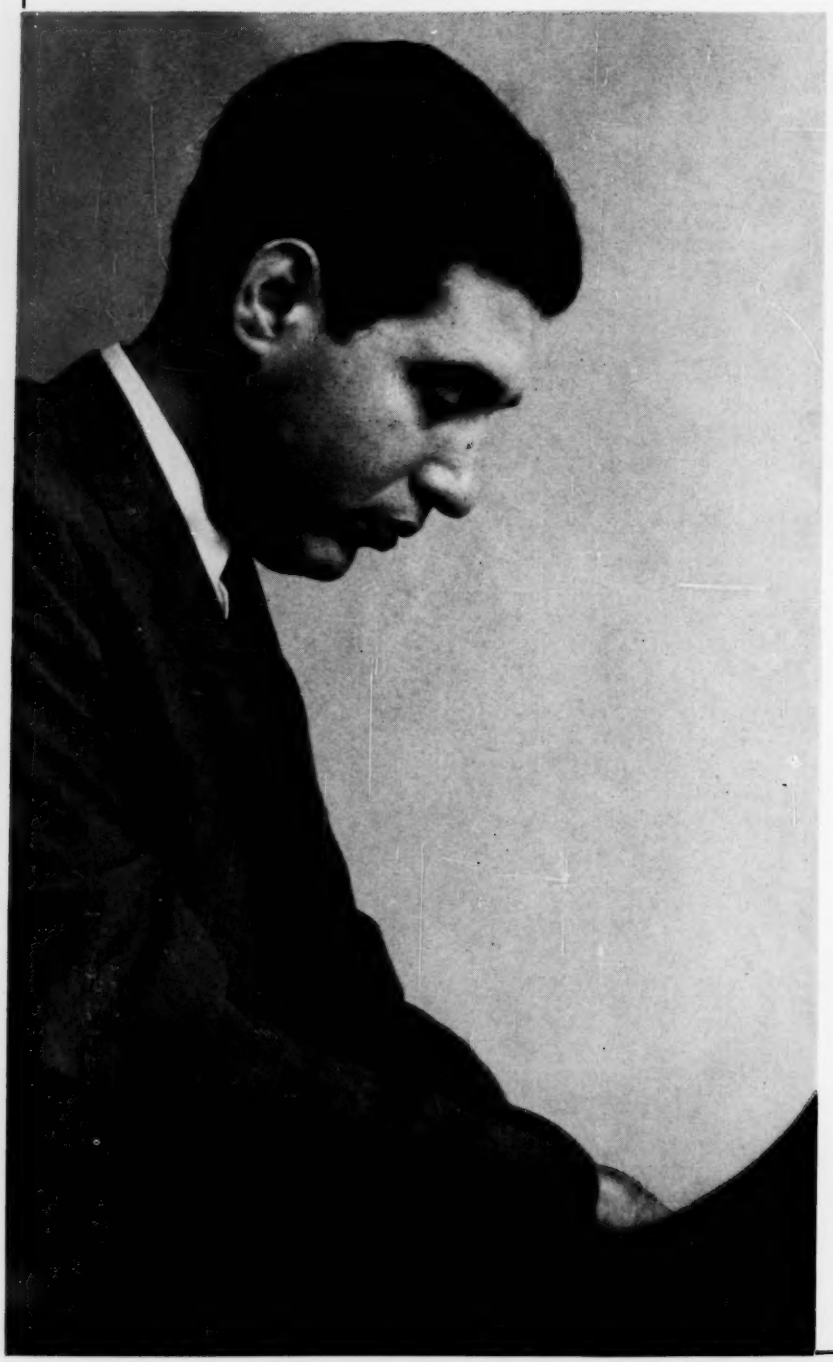


**PHILIPPA SCHUYLER**

# THEODORE
# LETTVIN



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*The Cleveland Press—*
*Tuesday, Oct. 15, 1957*

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December 15, 1957
Seventy-seventh Year

# nothing but

### Met Announces Conductors and New Works

Negotiations have been concluded with two of the Metropolitan Opera's leading conductors to return to the opera house for extensive activities in the 1958-59 season. The two conductors are Dimitri Mitropoulos and Karl Boehm. Dr. Boehm, well-known Austrian conductor and specialist in the field of Mozart and Richard Strauss, made his Metropolitan debut a few weeks ago as conductor of the new production of "Don Giovanni." Dimitri Mitropoulos, who last month resigned from his position as musical director of the Philharmonic, has been with the Metropolitan since 1954. Next season he will be able to give the Metropolitan even more of his time than during the current winter.

Dr. Boehm and Mr. Mitropoulos will each be in musical charge of a new production of an opera not now in the Metropolitan repertory. Mr. Mitropoulos will conduct Verdi's "Macbeth" and Dr. Boehm will conduct Berg's "Wozzeck." "Wozzeck" will be sung in English and the Verdi work in the original Italian.

### Rudolf New Conductor of Cincinnati Orchestra

John R. Bullock, president of the Board of Trustees of the Cincinnati Symphony Orchestra, has announced the appointment of Max Rudolf as music director and conductor of the Symphony to succeed Thor Johnson, whose resignation becomes effective at the end of the current season. Mr. Rudolf is currently artistic administrator at the Metropolitan Opera, where he has conducted performances for 13 years. He has appeared with symphony orchestras in Cleveland, Rochester, Dallas, Houston, San Antonio, and with the New York Philharmonic.

### Maria Callas to Tour U.S.

Maria Meneghini Callas will be presented by Impresario S. Hurok in her first concert tour of the U. S. next season. The world-famous soprano will sing a minimum of ten concerts on a tour to be set up by Mr. Hurok. In spite of a huge demand from concert managers across the country for Mme. Callas to perform in concert, she has confined her performances in the U.S. exclusively to opera except for three concerts: one in Chicago last year, another in Dallas Nov. 21, and a private recital at the Italian Embassy in Wasnington last December. Mme. Callas' first appearance this season at the Metropolitan Opera will be on Feb. 6 in "La Traviata."

### Ferenc Molnar Director of "Music at the Vineyards"

Ferenc Molnar, solo violist of the San Francisco Symphony and director of the San Francisco Chamber Players, has been appointed musical director of a series of summer outdoor concerts, "Music at the Vineyards," beginning in the summer of 1958. The Paul Masson Vineyards will be the sponsor of the series, which will take place in the Santa Cruz Mountains near Saratoga, California. Among the guests tentatively scheduled to appear are contralto Jean Madeira, pianist Andor Foldes, Conductor Hans Schwieger of the Kansas City Philharmonic Orchestra, Swiss pianist Margrit Weber, and basso Norman Scott.

HUGH ROSS, *long-time conductor of the Schola Cantorum of New York, who has been named musical director of the National Chorus of America, the new choral ensemble launched by the United States Brewers Foundation through the National Institute for Music, Inc.*

### Golschmann Leaving St. Louis Symphony

Vladimir Golschmann, who this year is observing his 27th season as conductor of the St. Louis Symphony, has resigned his post as musical director and conductor of the orchestra effective at the end of the current season. In his letter of resignation, Mr. Golschmann stated that he wished to be relieved of the administrative problems of a musical director that he might be free to devote himself entirely to music making. Mr. Golschmann said that these problems had prevented the St. Louis Symphony from retaining many valuable players and that it was impossible to maintain a first-rate orchestra with the turnover in the past three years of about 40 per cent of its personnel. No successor to Mr. Golschmann has been announced.

### Steber to Sing "Vanessa"

The Metropolitan Opera has announced that Eleanor Steber has consented to create the part of Vanessa in the Menotti - Barber opera of the same name at its world premiere Jan. 15, 1958. Miss Steber will learn the difficult part in six weeks in spite of her other heavy Metropolitan commitments. A few weeks ago Miss Steber accepted Mr. Bing's invitation to assume the role of Marie in Alban Berg's "Wozzeck" in the Metropolitan premiere of this work next season.

Sena Jurinac has been obliged because of sudden illness to cancel this year's appearances at the Metropolitan Opera.

### Turnau Opera Seeks Score

Turnau Opera Players, the AGMA repertory company of Woodstock, N. Y., is searching for a contemporary opera to premiere in the summer of 1958. The company is seeking a composition for eight voices or less to be performed by its repertory group, which includes two sopranos, two tenors, two baritones, one mezzo and one bass. Performances are accompanied by two pianos. Scores should be accompanied by tapes, discs, or perhaps a repetiteur to expand them. Material not used will be returned intact. Please send scores or requests for further information to Turnau Opera Players, 336 East 34 St., New York 16, N. Y.

### Friedberg Artists Announce Plans

The Budapest String Quartet recently made its television debut over WCBS-TV in New York in an hour-long recital under the sponsorship of the Metropolitan Educational Television Association. The Quartet will tour the U.S. from coast to coast during the current season and in May they will again participate in the Casals Festival in Puerto Rico.

Dame Myra Hess' twenty - seventh American tour will open in Boston

# the news

Grand Lee

Jan. 26. She will give her annual New York Carnegie Hall recital Feb. 8, and her ten-week tour will include the principal eastern and midwestern cities.

Pierre Fournier, cellist, plans to return for his eighth American concert tour in early January 1959. During his current season here he has appeared as soloist with orchestras and in solo recitals from coast to coast. A joint recital with Ralph Kirkpatrick, harpsichordist, in Washington, D. C. and a sonata recital with Eugene Istomin in New York's Grace Rainey Rogers Auditorium, Dec. 13 and 19 respectively, complete this season's tour. Following this he will tour in Europe and South Africa (his third tour there in three years), and appear at European summer festivals.

### National Council of the Metropolitan Opera Meets

Members of The National Council of the Metropolitan Opera held their 6th Annual Fall Meeting at the Metropolitan Opera House Nov. 13. Mrs. Frederick K. Weyerhaeuser, St. Paul, Minn., president of the Council, presided, assisted by Vernon Stouffer, vice president from Cleveland, Ohio. Mrs. Norris Darrell and Elemer Nagy, co-chairmen, announced that the fourth annual Central Opera Service Conference will be held Mar. 21-22, 1958, at the Biltmore Hotel in New York City. The Central Opera Service, which acts as an information exchange center for opera groups throughout the country, is sponsored by The National Council. In the 1956-7 season the Council contributed toward the production of "La Perichole," and this season with Mrs. Albert D. Lasker, one of its members, made possible the new production of "Don Giovanni." Plans for the expansion of the Regional Auditions series sponsored throughout the country by the Council were outlined by Howard J. Hook, Jr., national chairman of the program.

### "Lohengrin" at Bayreuth in 1958

A new staging of "Lohengrin" by Wieland Wagner will open the 1958 Richard Wagner Festival Plays at Bayreuth on July 23, 1958. In addition to the new "Lohengrin," which will be played five times, the 1958 Festival will include "Meistersinger," "Tristan and Isolde," "Parsifal," and the usual two complete presentations of the "Ring" cycle.

Summer visitors to Germany may also make a close examination of a hitherto private collection of Beethoven papers. The voluminous collection assembled by the late Dr. H. C. Bodmer, a Zurich art patron, has been turned over to the Beethoven Archives and will be on public exhibition at the Beethovenhaus in Bonn. Actual displays will change annually. The archives now contain more than 460 original documents and the greatest collection of Beethoven letters extant.

### Premieres and Commissions

■ The New York premiere of Peggy Glanville-Hicks' opera "The Transposed Heads," sponsored by the Contemporary Music Society, will take place Jan. 13 at the Phoenix Theatre. Chandler Cowles, general manager of the NBC Opera Company, will be the producer. "The Transposed Heads," with a libretto after the novel by Thomas Mann, is the first opera commissioned by the Louisville Orchestra under its Rockefeller grant and was premiered and recorded there in the spring of 1954.

■ Sigurd Rascher will be soloist in the first performance of "Pastorale for Saxophone and String Orchestra" by Paul Schwartz, chairman of the Department of Music at Kenyon College. Rascher will appear in recital at Pierce Hall on the Kenyon campus, Gambier, Ohio, Jan. 10, 1958, with the Kenyon College String Ensemble under the direction of Jack Staunch.

■ Paul Fetler, young Minnesota composer, has been commissioned by the Civic Orchestra of Minneapolis and Director Thomas Nee to create a work for orchestra and chorus. The composition is scheduled for performance May 2, 1958, at the orchestra's third and final concert of the season. Titled "Of Earth's Image," the composition will have a text based on the poem "Mother Earth" by Harriet Monroe. Last season's commission went to Robert Erickson of Berkeley, Calif., for his "Variations for Orchestra," performed in April.

### Managements Announce New Artists

■ Joerg Demus, young Viennese pianist who made his American debut in 1955, is being reintroduced to America next season by Columbia Artists Management under the personal direction of Kurt Weinhold. A master pupil of Gieseking, Edwin Fischer, Wilhelm Kempff, and Michelangeli, Demus had notable successes in U.S. cities during his brief 1955 tour. He will be available during the 1958-59 season from October through January.

■ Luben Vichey, president of National Artists Corporation and Civic Concert Service, Inc., has announced the signing of a three-year contract with violinist Mischa Elman, with exclusive rights throughout the U.S. and Canada.

Mr. Vichey also announced that Marianne Semon, vice president in charge of the Opera and Foreign Divisions, will also serve as assistant to the president and that Dr. Henry W. Levinger, in addition to his duties as manager of the Artists' Service Divi-

JOERG DEMUS, *above, and below,* MISCHA ELMAN, *two artists whose management affiliations are announced here.*

sion, will be in charge of the Conductors' Division.

■ Concert Associates, Inc., has assumed the management of I Musici, the Italian virtuoso orchestra, which the late Toscanini termed "the most perfect Chamber Orchestra." Heard on both Angel and Epic records, I Musici is a permanent feature of the Italian Radio Network. Previous tours of the orchestra have included Europe, South America, Canada, and the U.S. The 1958-59 tour will be from coast to coast.

■ Ronald A. Wilford Associates, Inc., has announced the exclusive management of André Cluytens, permanent conductor of the Bayreuth Festival and the Paris Conservatoire Orchestra, who has just concluded a successful engagement as guest conductor of the New York Philharmonic. M. Cluytens will be available for a limited number of engagements in January, February, 1959.

### News in Brief

■ Announcement that the Philadelphia Orchestra's annual appearances at the Worcester, Mass., Music Festival, since 1944, have been ended has been made jointly by the officers of both organizations. The Worcester Festival, which has been running continuously since 1858 except for two interruptions, will celebrate its 100th anniversary in the fall of 1958. It is the nation's longest-running musical event.

■ For her outstanding contribution in musical composition, the National League of American Pen Women has made an award of merit to the composer Radie Britain. The presentation was made in Washington Oct. 12. Miss Britain's recent arrangement of "Minha Terra" by Netto has been published by Ricordi of Sao Paulo, Brazil. Dr. Leo Podolsky is including it on his recommended repertoire. It is scheduled for performance this January in Amarillo, Texas, with ten performing pianists from the Conservatory of Gladys M. Glenn.

### Letter to the Editor

Dear Sir:

. . . I simply cannot let the remarks of one Ernest J. Gilbert, on page 21 of your November [1] issue, pass without comment.

His statement that the Ford Auditorium is acoustically bad *because* of the "Installation of a giant new organ . . . (which has) had the curious effect of making an acoustically problematical structure almost completely devoid of resonance" . . . should be corrected. . . .

The mere installation of an organ —in any building—will not change the acoustic properties of that room. It cannot. The Ford Auditorium was an acoustically wretched room to begin with. . . . This auditorium, so similar acoustically to others being built today, is the product of scientific thinking, as this is accomplished without relation to music's compositional intent, performers' past conditioning and training, or audiences' past listening habits and conditioning. . . . Until such time as these designers can be persuaded to recognize, and accept, the real purpose of sound for music, we will continue to have halls and auditoria — to say nothing of our churches—which are diametrically opposed to the sound results which are most desirous for music. . . .

Signed

*Ray Berry,* Editor and Publisher
THE AMERICAN ORGANIST

■ Richard Tucker, leading tenor of the Metropolitan Opera, will ring in the New Year by flying to London to make his debut at Covent Garden. Mr. Tucker will be heard in "Tosca" on January 3, 7, 11, and 14. From London, Mr. Tucker will fly to Vienna, where he will make his debut at the Vienna Opera House in "La Bohème" and "Tosca." From Vienna Mr. Tucker will return to London for appearances on B.B.C. before returning to New York.

■ Renata Tebaldi and Rudolf Bing, general manager of the Metropolitan Opera, have agreed that the soprano will not sing here this season. She has flown to Italy accompanying the body of her mother, who died Nov. 30. Burial will be in Pesaro, their home town. Miss Tebaldi will return for an extended period in the season of 1958-59 and will also be available to the Metropolitan Opera during 1959-60.

■ Pianist Lily Dumont is currently on a European concert tour. She performed the world premiere of the Piano Concerto by Van Slyck Nov. 17 with L'Orchestre de la Suisse Romande in Geneva, Switzerland.

■ Richard Marcus, 28-year-old Philadelphia conductor and pianist, has been named music director and conductor of the Easton Symphony for the 1957-58 season. Mr. Marcus, who studied under Leonard Bernstein at Tanglewood in 1955, was organizer and conductor of the Center City Orchestra of Philadelphia from 1954 to 1957.

### San Antonio Symphony to Play in Mexico

Under the sponsorship of the Music Committee of the People to People Program, the United States Information Service, and the Monterrey Binational Center, the San Antonio Symphony Orchestra will play in Monterrey, Mexico, in the near future. ANTA, which administers the People to People Program for the U. S. State Department, has voted funds to help finance the appearance of the Orchestra.


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## ON THE COVER

# Bonjour Philippa!

By JEAN DE COURCY

PHILIPPA SCHUYLER still likes to think of herself as a modern *jongleur,* a strolling musician, who sees the world through the lifted lid of a grand piano.

Now in her early twenties, Philippa has built a resplendent career that continues to expand internationally and artistically. Her professional recitals began at the age of 4; she began also at this time the award winning that has highlighted her progress, when she received a gold medal from the City of New York and a second from the National Piano Teachers Guild. A year later, little Miss Schuyler was soloist for the Young People's Philharmonic Carnegie Hall concerts and recipient of that organization's gold medal. When she was six years' old her compositions were performed on orchestral programs. The Music Education League medal came to Philippa when she arrived at the mature age of seven, and the same season she garnered another medal and had a day named in her honor when she played at the World's Fair.

She does not consider herself in any way a "prodigy." "Many children have a pianistic gift" she affirms. "It was my good fortune to discover that I had a real love for people and places.

PHILIPPA SCHUYLER *in the gown she wore for command concert before Emperor Haile Selassie. Miss Schuyler's compositions are published by Ricordi. Modern and Spanish classic works recorded by Odeon Discs.*

It's a great joy to go into a strange land, to make friends, and to give, in return for freely bestowed kindness and friendship, to the best of my ability, the universal beauties of great music that bring all peoples into fellowship." Philippa is not a preacher either. She is a lovely, gay-spirited girl with a clever mind and a keen wit — plus pianistic and composition gifts of distinction.

Since appearing last on our cover, she has journeyed through Europe, Latin America, the West Indies, and the U. S. from Florida to Wisconsin and from Texas to Alaska (where the Anchorage *Daily Times* said: "A display of sheer genius last night by Philippa Schuyler . . . dramatic, impassioned, subtle, brilliant) playing concerts to every kind of audience.

Philippa loves people in far-flung exotic lands, and this fall, after a tour of ten U. S. cities ranging from Minneapolis to Memphis, she is flying to London, where Ben Enwonwu, sculptor to Queen Elizabeth, will give a reception in her honor at the Overseas Club to celebrate the young pianist's coming tour of British Commonwealth nations. From there she goes to the Middle East, and East and West Africa.

She is appearing in December at universities in Beirut and Istanbul, and at the University of Khartoum, where she will be the first American concert pianist ever to appear in the new Nation of the Sudan, which is one-third the size of the U. S. and as old culturally as Egypt, of which it was once a part.

At Christmas Miss Schuyler will have the exciting experience of returning to Ethiopia, on invitation, and playing three concerts in Addis Ababa, where, in 1955, the U. S. State Department sent her as guest artist to the Silver Anniversary Festival of His Imperial Majesty, Emperor Haile Selassie, who received her at a command performance and champagne banquet at his palace and gave her an envied decoration. There she will hear the ancient Coptic Christian ceremonies in the Geez language at the Ethiopian Church of Debra Damo, fourteen centuries' old, one of the oldest churches in the world.

January will find Philippa in Uganda, where she will be guest of the Uganda Music Society, founded by Lady Helen Cohen, wife of Sir Andrew Cohen, governor of Uganda for years, and where East African ritual tribal dancers will perform programs especially in Philippa's honor after her own performances.

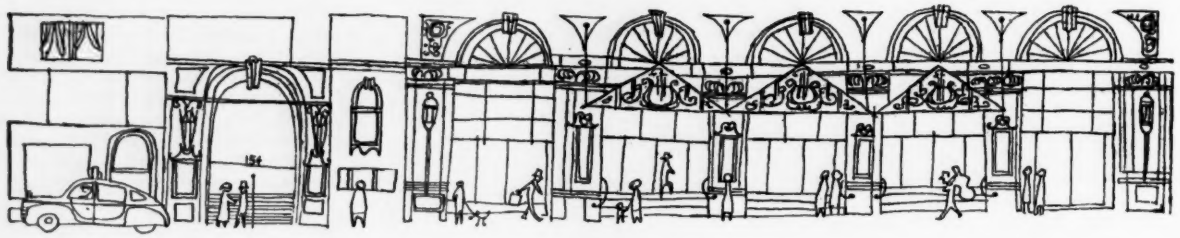
In Nigeria she will be the featured soloist at the Festival of Music held in Lagos, her host being the Honorable Chief Bolagun. Elsewhere in Nigeria, she will be guest of the Honorable Kingsley Mbadiwe, Minister of Transportation, and will possibly play drawing-room and school assembly musicales. A tour of French West Africa, to Lome, Abidjan, and Dakar, under special invitation of M. Apedo-Amah, Togo Finance Minister, and two concerts in the new nation of Ghana, at the invitation of Prime Minister Nkrumah are scheduled. Before leaving Africa she will play two programs at the University of Liberia, in Monrovia.

Winging back to Europe, in February, the pianist will be heard in recital in Lisbon, and as guest star with orchestra in Paris, making also her fourth tour of Holland (where, last winter, the *New Hague Courant* said, of her: "A formidable pianist! Perfect master of her instrument! Fabulous technique! Enormous virtuosity!"), and her third of Scandinavia (where, when she last appeared with orchestra in Helsinki, the *Sanomat* said: "She is a new star rising! Performed with passion, poetry, and great virtuosity!").

After Amsterdam (where the *Algemeen Handlesblad* wrote of her last year: "One seldom finds such an artist this side of heaven!"), she flies back to the U. S. in March, for a nationwide tour from Boston to Dallas. Thence she planes to Brazil for orchestral concerts in Rio de Janeiro, Sao Paolo, and on to Uruguay to appear with orchestra in Montevideo, Cordoba, and Buenos Aires. She appeared six times with orchestra on her tour last year (twice with the Colon Symphony to SRO), and has doubled her commitments for the 1958-59 season.

A busy, happy *jongleur,* indeed, is Philippa!

# ALONG 57th STREET



■ Isn't the weather too, too—well, *not* jingle-bellish! Over on Fifth and 57th the Christmas garlands, the glittering, chomping reindeer, and the on-and-off blinking stars are dripping with the wettest rain of the season to date. Maybe it's the shifting of the Gulf Stream, but all we need is a dank, yellow fog to imagine us in Thames Town rather than On-The-Hudson. Although we'd settle for the crisp white frost that (they tell us) adorns the countryside in the "tight little island" come yuletide, and waits, and the holly and the ivy and such. Well a merry, merry holiday to you all, anyhow.

■ London was well represented here a couple of weeks back. A long, loose-jointed, hatless, trench-coated figure was on our block casually stopping to talk with our individualistic tribe of taxidrivers, press folks, etc. **Sir Francis Cassel** had navigated over to play for us just for his own amusement and our enjoyment. "Why? I always wanted to come to America," he said. Looking around Carnegie Hall, "Cozy little joint," he stated, thinking doubtless of Albert Hall's 7000 or more capacity and his SRO houses there. Over ham and eggs at the Russian Tearoom, "What, no blinchichi?" Sir Francis expostulated that arriving expecting to be dazzled and harried by the alleged American craze for speed, he found this to be "the slowest place I've ever been!" Of course his schedule at home begins with hark, hark the lark and morning's at seven, when he starts music practice, financial negotiations (of tremendous scope), market gardening (Putteridge Farms), racing enterprises (for Debra Paget), consultations, more music, required reading, and so on until the witching midnight hour. What he does for amusement we didn't have time to discover. But Sir Francis, having discovered America in three days, we hope will make this an annual venture. It's a promise, we will definitely stir up excitement next trip and, maybe, "show" him!

■ Partout, your earnest reporter, never reneges on a promise. Well, hardly ever. But the discussion and diagnosis on sopranos must be omitted this opus. With deep regret and sympathy, all of the **Renata Tebaldi** admirers read of the sudden passing of the diva's beloved mother. Miss Tebaldi, in a state of shock and crushing grief, had only one wish, to take her mother home to her own people. Despite the affection she has won in this country, she is still a stranger in a strange land. So she goes back to Italy and all commitments for the current season are cancelled.

■ However, if there is a demand for soprano news we have a suggestion. Do you possess $17,857? If so, you can purchase as a little stocking gift for your favorite Traviata a nice gewgaw consisting of a choker of jeweled camelias, very appropriate for the Lady of the Camelias. Bracelet and matching earbobs at slightly less. Run, do not walk quickly to the nearest shoppe!

■ Stepping into the Saturday "Aida" role Nov. 30 and making a real hit was lovely **Mary Curtis Verna**. The New England-born singer was, we hear, called at 9 A.M. to ready the "Ritorna vincitor" for the 2 o'clock matinee—broadcast, too, the first of the season. We hope to grab Mary between rehearsals and catch up on her latest plans. This is a break for a nice girl who has worked hard to achieve her top rating.

■ Opera is more in the news than Xmas right now. We almost knocked over blonde **Mana Zucca** tearing across 57th against the lights. "What gives?" we asked, "Xmas shopping?" Breathlessly she answered, "My goodness, no. Rehearsals." Mana is readying her score for her Chinese Opera to be featured soon in full performance in famed Chinatown, San Francisco.

■ Scuttlebutt rages around our block in re a delightful prima donna, a hot property, who has been separated from a major affiliation overnight because of a relative's noncomprehension on matters managerial. Too sad. It was better with the tresses red, dear, and with the mind acquiescent. No more until the clouds roll away as undoubtedly they must and will.

■ **Massimo Freccia** and his gorgeous Latin-beauty wife are doing a new stunt, coming into our town to take language courses at the Berlitz School. Now we thought the Florentine-born conductor fluently expressive in about 7 tongues; he seemed never to lack an expressive adjective. Maybe this new vocabulary is for Arabic or some such. We recall that when Freccia came up from the bayou country to guide the Baltimore Symphony Orchestra, we noted a severity in his speech and manner, very authoritative. How-cum, we impudently asked. Said the maestro, without a smile, "I got married." Then laughed vigorously at our discomfiture. The accompanying, watchful press representative disclaimed urgently, "No, no. It was the climate." New Orleans, take over from here.

■ Was it great courage or the resilience of youth that listed **Cesare Siepi** for the fearsome interview spot on "Night Beat"? All's well, cheer up girls. The handosme basso (in voice and person) refused to be pushed into a corner on questions regarding his attitude towards the ladies, heaven bless (and help) them! Admitting that if he accepted his numerous dinner and supper engagements, these would run in excess of his operatic appearance time, he cleverly side-stepped "Don Giovanni" romance queries. When point-pinned as to the "followers" and admirers of his magnetic charm, Siepi stated that it wasn't necessarily so. If rushed by a swarm of femmes, he said he would be so surprised that he would probably "drop dead," so to speak. He believes that the critical period for a young man and marriage is from 28 to 31 years of age (he is approximating 34). Once past these years, he thinks he is safe until around 38. Cesare, beware. The danger is when you think it isn't. Girls, here is fair notice. The rest is up to you; Barkis (Siepi) ain't willing, but it's a tempting goal.

■ We missed, via phone communication, the name of the composer who wants reservation on the next Sputnik (or is this currently a naughty word in the USA?). He said he would risk the voyage for reasons of peace and time to work sans interruptions (meaning us?). Line forms to the —er—left, all you harrassed musicians—but aren't you always? And in the van, provoked, puzzled, and perturbed is your faithful Partout. A spin in the ether is just what we need. Happy Xmas (all gifts cheerfully accepted).

PARTOUT

*A glimpse at one of the lesser-known of the musical arts ———*

# MUSIC: THE GOLDEN HANDS

By SEYMOUR MANDEL

ONE of the all-time "greats" of the music world retired recently after thirty-five years of devotion to his art. Amid tears and fond embraces Enrico Manello, affectionately known as "The Hands," bid farewell to countless well-wishers and admirers from the world of opera at a reception at the Plaza Hotel.

During the festive afternoon Mr. Manello recalled his association with many of our more celebrated singers, past and present. "I clapped for them all," he said. "From the 'golden age' till today. They've all sung better knowing I was in the house to lend a hand."

Mr. Manello went on to tell with considerable pride how his talents first came to the attention of the great tenor Mario Turano.

"I was working for Florino one night. I remember she was singing 'Aida.' Turano was having a 'thing' with her at the time and came into the house to hear his sweetheart sing. He must have wandered up to the balcony, just after she finished 'Ritorna Vincitor.' Anyway, I didn't see him come in. I was in full swing at the time applauding and shouting, 'Brava!' He simply walked to where I was standing and handed me his card. Of course I was delighted. I knew immediately what he meant. I was to work exclusively for him. I learned later that his romance with Florino was soon finished but he never said a word about it to me."

Of all the tenors, however, Mr. Manello revealed that the great French singer Louis Du Mont treated him the best.

"He had real respect for me," Mr. Manello recalled. "I was in his dressing room one time before a performance, getting my last-minute instructions. Du Mont sang a scale from time to time maybe up to a B flat or C. He was feeling good. He said to me 'Watch!' and then he blasted a C sharp or D above high C. A glass standing near the bottle of sherry on his table split as though it had been struck by lightning. *I* was feeling good too," Mr. Manello smiled, "so I clapped three times—each time louder—and then I shouted 'Bravo!' and *I* broke the bottle of sherry! Du Mont paid me ten dollars more for each performance after that!"

The main fault Mr. Manello finds with the newcomers in the profession is their timing.

"They have good hands," he said. "But their coordination is all wrong; you must have split second timing to keep an audience going," he added.

"It's easy to start a demonstration after a big aria. The trick is not to let it fade out too soon. Naturally you have to have good hands. But good timing and good lungs—knowing when to shout 'Bravo!' and start it up again —makes the difference between just another pair of hands and a real pro."

Mr. Manello declined further comment on his competitors. He did reveal, however, that his sixteen-year-old grandson, Angelo Murphy, shows great promise.

"You know, of course, that I had hopes for my son, Joseph. Well, he had other ideas," he said.

Enrico Manello's son Joseph is better known as Joe "Pepper Pot" Manello, star second baseman with the Pittsburgh Pirates.

"Baseball ruined his hands," Mr. Manello reflected sadly.

"Angelo is my daughter Maria's son," he continued. "Angelo's father is an engineer. He also sings a little. Even though he's an Irish tenor, he's musical so he approves of the plans I have for Angelo."

The reception came to a close with the presentation of a bronze plaque to Mr. Manello. The plaque bears a gold replica of Mr. Manello's hands at work. It was presented by Dr. Antonio Balsa, who conducted performances in the early days of Mr. Manello's career.

"Your devotion to your art will live for years to inspire all who follow in your footsteps," Dr. Balsa said. "Comparison to you, dear Enrico, will be the highest praise. Yours are hands of purest gold."

Obviously moved, Mr. Manello did not attempt to reply to Dr. Balsa's praise.

The signatures of most of the famous singers who attended the reception are engraved on the plaque. Before departing, they bid farewell to the man some do not hesitate to call "Maestro." They clasped his trembling hands and added words of gratitude. A few raised Mr. Manello's aging fingers to their lips.

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# NEW YORK CONCERT AND OPERA BEAT

## METROPOLITAN OPERA

**"Der Rosenkavalier,"** Nov. 22, E—The season's first performance of Strauss' delightful "Der Rosenkavalier" was in most respects a success. The cast was mostly familiar but this was Conductor Karl Boehm's first New York performance of the opera.

As we say, it was generally a pleasant evening, and most of the obvious faults were those inherent in the opera itself. "Rosenkavalier" has great color, lilting waltzes, and a great deal of vocal splendor, but it is too long. Perhaps it is heresy, but we should like to see a pair of intelligent scissors taken to the work.

Vocal standouts for the evening were Lisa Della Casa as the Marschallin, Otto Edelmann as the comic Baron Ochs, and Kurt Baum as the Singer. Mme. Della Casa, in particular, made a beautiful Marschallin and displayed glorious vocalism. Risë Stevens is an ideal Octavian on the stage, and her acting was superb, but unfortunately she was not in the best voice. Hilde Gueden was a convincing Sophie, but we have heard her also do a better job vocally. The supporting roles were generally well handled by Ralph Herbert as Von Faninal, Alessio De Paolis as Valzacchi, Martha Lipton as Annina, and Thelma Votipka as Marianne.

The beautifully designed production was by Rolf Gerard and the excellent staging by Herbert Graf. Conductor Boehm at all times had control over the orchestra and stage action and achieved his desired results. At times, however, we felt his choice of tempi too deliberate. This was noticeable particularly in the first act and in the final trio of the last act. Again it seems to us that some intelligent cuts would enhance this Strauss favorite.

G. W.

**"La Forza del Destino,"** Nov. 26, E—A sold-out house welcomed several favorite singers and a debutant tenor in this season's first performance of "La Forza del Destino." Flavian Labò, who appeared as Don Alvaro, has a rich voice with an appealing tenor timbre. His technique is well schooled. Some times, however, he forced the tone in the high register a bit, and the occasional singing off key was evidently caused by the circumstances and the new environment. Facing a strange audience in an unfamiliar auditorium opposite a singer of such high artistic stature as Zinka Milanov, Signor Labò gave a good account of himself as early as the first act duet with Leonora. He displayed his fine qualities in the great monologue in the third act (Act II of the Met version of the opera), in which he scored a resounding success that stopped the show. His virtues were also evident in the duets with Carlos and in the concluding scene. It would be interesting to hear Signor Labò as Rhadames and Otello to judge his potentialities both as a singer and actor. To sum up, the first impression is a favorable one.

Zinka Milanov presumably was indisposed. The attack of some high notes did not come off very well, and she forced the tone. However, she portrayed the ill-fated Leonora with great artistry, deep feeling, and nobility. Leonard Warren sang Don Carlos splendidly, and Jerome Hines was an ideal father-guardian. He sang beautifully, and every move and every gesture, although well-considered, appeared perfectly natural. Fernando Corena's characterization of Fra Melitone and Paul Franke's delineation of the peddler Trabuco are well-known features of this production. Norman Scott was a stately grandee. Fritz Stiedry led the opera with authority and received a special round of applause after the overture, which in the Met version is not played as an orchestral prologue to the opera but after the first scene. This is by no means an innovation. Some credit Bruno Walter, others Franz Werfel with the idea. Be that as it may, as this reviewer sees it, the only advantage in the dislocation of the overture is that we can listen to it undisturbed by late-comers.

Werfel's adaptation of the opera, which is based partly on Piaves' text of the first version (1862), was given on many German stages. The Met version follows Werfel in ending the second act (Act III of the original) with the astounding duet of Alvaro and Carlos, which provides a much more effective close than the Rataplan. This choral piece has not the slightest logical connection with the dramatic action and is musically not equal to the other important choral scenes. Its omission is all to the good. But the elimination of the "Inn Scene" makes understanding the dramatic events very difficult. For this scene introduces Don Carlos and reveals his vengeful and bloodthirsty feelings. It makes the motivation for Leonora's flight to the monastery plain. Also, the amputation of this colorful scene means the loss of much beautiful music, such as the ballad of the "black student" and the prayer of the pilgrims. The cut is ill-advised and illogical and mars the production.

J. B.

**"Aida,"** Nov. 30, A—The scheduled soprano for the title role of this opera, Renata Tebaldi, having cancelled her appearance because of the sudden death of her mother, American-born Mary Curtis Verna stepped into the role and gave a first-class performance. She indicated that she has been well-schooled vocally and histrionically as the ill-fated Ethiopean princess. Under the stress of pinch-hitting for an international star, we feel that Miss Curtis Verna should be commended, with any criticism of production held for future comment. Her voice is adequate in size and she moves gracefully. The rest can wait. In the role of Amneris was personable Irene Dalis, singing brilliantly. The "Judgement" scene was thrilling and the young American mezzo won a terrific outburst of applause, which was as spontaneous as it was merited. The Rhadames was sung by Carlo Bergonzi, whose voice when not too thickened is fine in timbre and projects easily. He warmed up to the hero part after the opening hazard of the "Celeste Aida" and received commendatory response from the SRO house. Robert Merrill was in best voice as Amonasro; I do not think I have ever heard him sing with more splendor of tone and accent. Bravo! And the Ramfis of Giorgio Tozzi brought increased realization that in this young American basso we have a superlative talent and one of the

truly great voices of the current era. Robert Nagy as the Messenger and clear-voiced Helen Vanni as the Priestess added to the enjoyment of the opera. Fausto Cleva conducted with excessive speed and somewhat dictatorial beat for the vocalists. Perhaps there was an arbitrary time limit for the broadcast, the first of the season. Some climactic moments were dimmed, although the effect as a whole was lively. The choreography received applause, largely because of spectacular Geoffrey Holder. In the main the design is weaker than that of the first revised "Aida" of several seasons back. M. C.

**"Carmen,"** Dec. 4, E—The first seasonal performance of the tale of the hot-blooded Spanish gypsy, her loves and treacheries, came on a night of driving storm when the cash customers would have welcomed transportation to Seville or thereabouts. The wet, wet snowed-under streets may have been the main reason for the dampened ardor of the audience and the slowed action on stage. Or it may be that stereotyped repetition has made the glowing fires of the Guthrie production burn low for want of spontaneity of impulse and the fresh fuel of initiative. Everyone concerned went through the correct and indicated motions; all was well timed. The cigarette girls wrestled, the soldiers marched, the Toreador strutted, Carmen willowed her way between romances. But nothing flamed as in other hearings. Rise Stevens is still the top-rank Carmen in the lyric field; Richard Tucker sang as always with beauty of soaring tone, and Emilia Cundari was an adequate, sweet-voiced Micaela sans dynamic characterization. Frank Guarrera made a handsome Escamillo, with Calvin Marsh and Norman Scott effective in the roles of Morales and Zuniga. Heidi Krall was the pretty Frasquita, and Margaret Roggero, Mercedes. (This is far too fine a voice to waste on so small a part.) George Cehanovsky as Dancairo and Paul Franke as Remendado were assets to the cast. These comprimario roles are among the most difficult, so we suggest a special round of applause. Thomas Schippers, conducting, seemed less sure in his direction than in other hearings. Speed and accuracy, the primary requisites for this score, lagged in a reading that did not compensate by emotional warmth. There seemed no vital change in previously noted mechanics. M. C.

## CARNEGIE HALL

**Lee Luvisi,** pianist, Nov. 6, E—The overall effect of the debut recital of this young American was one of promise rather than of fulfillment. This is not to say that there was little evidence of achievement, for Mr. Luvisi has already come a long way, particularly in the mechanical side of his work. In all phases his is an impressive technique. As yet, however, the heart of the matter frequently eludes him. The meaning of much of Beethoven's "Les Adieux" Sonata was not communicated. The impression that this performer is primarily concerned with externals was heightened by mannerisms quite distracting at times and by an overly percussive tone in forte passages.

Exceptional beauty of pianissimo tone however was achieved in the "Ondine" of Ravel's "Gaspard de la Nuit." Clarity and polish marked the playing of three of D. Scarlatti's sonatas. Some sections of Schumann's "Carnaval," which concluded the program, were ineffectual, but in the main this work was satisfyingly performed.

It should be said again that Mr. Luvisi gives promise—and great promise—of becoming a front-rank pianist. C. G.

ELEANOR STEBER *and* RUDOLF BING *examine the score of Samuel Barber's opera "Vanessa," in which Miss Steber will create the title role at its world premiere on January* 15 *at the Metropolitan Opera House.*

**Boston Symphony Orchestra, Charles Munch,** conductor, Nov. 13, E—As a curtain raiser to the first concert of their Carnegie Hall subscription series, conductor Charles Munch put his Bostonians through their paces in a performance of Mozart's G minor Symphony. It has been observed before that with an orchestra of this calibre, even a chimpanzee on the podium could manage a respectable reading of a work as well-worn as this. It might be expected, therefore, that when the Boston Symphony undertakes to play such a work for the zillionth time, something more out of the ordinary than mere simian competency would result. Alas, reasonable expectations are not always fulfilled; a kindly disposed critic would write this performance off, at best, as routine.

However, plenty of excitement was to follow. In an impressively polished and careful performance, Mr. Munch and Hugh Ross' excellent Schola Cantorum introduced to the New York public Stravinsky's "Canticum Sacrum," a cantata with Biblical (Latin) text for organ, orchestra, chorus, and tenor and bass solos, beautifully projected by Blake Stern and Donald Gramm. It is perhaps a measure of the excitement generated by this new, strange, and challenging work that immediately upon its conclusion the Boston subscription audience broke into deafening silence, that is to say, their virtual equivalent of a brawling riot.

Stravinsky seems able to extract an inexhaustible variety of new and intriguing sounds from conventional orchestral instruments. But this is a well-known attribute of his; less familiar were the wailing, aching chant style of a good deal of the vocal melody, and the composer's quite personal adaptation of the formal techniques of the twelve-tone approach. Indeed, one could not help thinking how much it would have gladdened Arnold Schönberg's heart and pride to see how pervasive his influence has become, not merely in the works of his avowed disciples, but also in those of others, such as Stravinsky and Copland, who are regarded as pathfinders in their own right. As far as the success of the text setting is concerned, it would be difficult to assess properly, since, apparently, it was decided that the price of admission did not entitle the listener to an English libretto.

The evening came to a close with a performance by Gary Graffman and the orchestra of the Brahms' D minor Piano Concerto that was well-nigh perfect. The rich Brahmsian harmonies were basked in the hearth-like warmth of the Boston strings, while young Mr. Graffman played his demanding part with truly unusual power and emotional intensity. No words of praise could adequately convey the depth of the spell that seemed to hover over the hall long after the last note had sounded. A. M. K.

**Boston Symphony Orchestra, Charles Munch,** conductor, Nov. 16, A—Under the direction of Charles Munch this orchestra opened its program with a solid reading of Handel's Concerto Grosso, Op. 6, No. 12, which completely realized that composer's straightforwardness and vitality. The harpsichord did not have much of a chance in the forte and fast movements, but when its tone came through as in the larghetto è piano, it made a delightful contribution to the total effect.

This concert provided a second hearing for New York audiences of Vaughan Williams' Symphony No. 8 in D minor. Here is a Williams somewhat different from the composer of the earlier symphonies. This work seems to have been conceived along smaller lines; within

this concept it supplies music for great enjoyment—especially in the sprightly scherzo and the lovely cavatina.

Brahms' Symphony No. 4 was the closing number; the orchestra played the work with its usual authority, although it has on previous occasions done a better job in the performance of the final movement. C. G.

**The Philadelphia Orchestra, Eugene Ormandy,** conductor, Nov. 19, E—The magnificent Philadelphians once more brought novelties to New York: the Passacaglia of Armin Schibler and the Eleventh Symphony by Henry Dixon Cowell. Schibler, 36, is one of the most gifted and prolific Swiss composers. He wrote the Passacaglia in 1949 as a musical aftermath to a holiday spent in Capri near the Faraglioni, "where he was far from all the problems of our time." There he felt "those eternal sensations which men living on those islands must have experienced thousands of years ago." The composer also felt that the form of the Passacaglia "might best give an expression of the sense of eternity as one can always feel it. . . ." This is no doubt a very serious approach, but we prefer to take his work from a purely musical point of view. Armin Schibler is certainly a fine craftsman and addicted to the polyphonic way of orchestral thinking. He shows a distinct affinity for the style of Max Reger and delights in contrapuntal complexities. It would be interesting to hear other of his works, especially those written in a lighter and less intricate vein.

Henry Cowell's Eleventh Symphony is subtitled "Seven Rituals of Music," which he designates as youth, work, love, dance and play, magic and mythical imagination, dance "that prepares for war and includes man's work," and death. It is in a certain sense program music that requires considerable instrumental forces, including piano, celesta, Balinese cymbals, and bowls of glass porcelain. This is quite in line with Cowell's artistic personality, for he is an experimenter par excellence. Some of his melodic ideas are of a folk-like quality. The use of several themes in several movements, particularly the introduction to the last movement with a fugal exposition of the preceding six movements achieves thematic coherence and also supports the basic spiritual idea of the symphony. The symphony had an unqualified success with the New York audience. It is interesting to note that this work of a resident of New York City reached Carnegie Hall only after it was played in Berlin. The Philadelphians gave admirable performances of both Schibler's Passacaglia and Cowell's symphony. Although we are indebted to Eugene Ormandy, we hope that Cowell's twelfth and/or thirteenth symphonies will be played by the New York Philharmonic Orchestra in the not too distant future. The concert of the Philadelphians closed with a memorable rendition of Beethoven's Violin Concerto by Zino Francescatti. It was the purest dedication to the will of the creator. Soloist, conductor, and orchestra formed an incomparable trinity. J. B.

**Moura Lympany,** pianist, Nov. 20, E—The British-born artist returned to the Hall with a program exacting the utmost in technical skill and tonal variety to fulfill composer intentions and to cope with diverse and contrasting types of pianism. A facet of the Lympany concert was the decision to present a "connoisseur" list of numbers at a "popular" price range. We do not believe that the scale of admission rates made a perceptible difference in the size of the audience attracted by the sterling reputation of the player; but doubtless the crowded house did include many who, in these stringent days, might not have been able to afford tickets. This was a contribution to our young aspiring instrumentalists, to teachers who have numerous other financial demands, and to music lovers who are obliged to spread out the budget. It would be helpful to art if more great performers would follow Miss Lympany's example.

It is therefore an especial joy to state that she played magnificently. Miss Lympany is a slender, almost dainty person, but she has flexible fingers with steely strength; her tone is constantly luminous and in the warmer passages sings with a golden timbre. She is not led astray by climactic dynamics nor by a desire for the ultimate in speed. All she projects has a considered form, intelligently proportioned, a simplicity of expression combined with stylistic clarity. There was some occasional over-pedalling but this is, to me, a matter of personal conviction and may be actually correct in producing a desired effect. The excellent program began with Mozart's Adagio in B minor and the Beethoven 32 Variations in C minor. The Schumann Sonata in F-sharp minor was followed by the Bartok "Bagatelles," which the pianist evidently found to her taste and which with the Debussy Etudes, the Chopin B major Nocturne and Scherzo in C-sharp minor brought new rhythmic patterns and a subtle lyricism into the recital. M. C.

**N. Y. Philharmonic, André Cluytens,** conductor, **Andre Tchaikowsky,** pianist, Nov. 21, E—The Philharmonic is to be congratulated on its effort to promote the cause of contemporary music by including a healthy number of modern works on its programs this season. But good intentions are by themselves no solution to the problem. While audiences are still tentative in their approach to new music, it is essential that they be introduced to works of substance that accurately and favorably represent the unfamiliar idiom. The Dutilleux Symphony and the Durufle "Andante and Scherzo," Op. 8, were hardly the best choices. They are pale partners for the Chopin Concerto No. 2 and the Strauss "Don Juan," an antithesis that made even this staunch modernist long for the good old days. Chronologically the French works may be considered contemporary, but musically they are outdated. Of the two, Mr. Durufle's "Andante and Scherzo" was the most convincing, for its association with a past era was undoubtedly sincere. There were moments of eloquence in the slow movement, which appealed in its warm lyric romanticism if it was not memorable in its concept. The Dutilleux Symphony, however, falls into the category of the pseudo-modern. It is made up mostly of loosely linked quotations of the more acceptable contemporary jargon. Original ideas that do emerge are never entirely developed and not even its skillful and colorful orchestral scoring could bring the work to life.

As soloist in the Chopin Concerto No. 2, Andre Tchaikowsky renewed the fine impression made here some weeks ago in his first appearance with the Philharmonic. His playing was marked by dignity and perception, technically spectacular and tonally beautiful, although after his last performance we had anticipated more romantic gusto from the young Polish pianist. The concert closed on a note of full blooded romanticism as André Cluytens led the orchestra in a superb "Don Juan." D. A.

**Isidor Lateiner,** violinist, Nov. 24, E—Violinist Isidor Lateiner, whose Town Hall debut last season is also remembered as an impressive event, gave a stunning account of himself in his first recital at Carnegie Hall. Mr. Lateiner is richly endowed with an exquisite, glowing tone and an immaculate technical facility, which combined with his unfailing musicianship result in violin playing of the very first order.

The program opened with the Stravinsky "Suite Italienne," an enchanting work that is perhaps best known in its orchestral version, the ballet suite after Pergolesi, "Pulcinella." This was followed by the Bach unaccompanied "Adagio and Fugue in G minor," certainly one of the highlights of the evening, in which the dazzling brilliance of Mr. Lateiner's technique was complemented by a profound grasp of the music's subtlest meanings. Brahms' Sonata in D minor was also played with a majesty that revealed a fine sense of color and mood contrasts. The remainder of the program consisted of polished interpretations of Dvorak's "Romantic Pieces," Robert Starer's new, modal "Lyric Music," and Ravel's "Tzigane." Edith Grosz, Mr. Lateiner's wife and excellent accompanist, was with him every note and nuance of the way, as the young fiddler established himself as an artist of major consequence on the current music scene. D. A.

**The National Orchestral Association, Leon Barzin,** conductor, Nov. 26, E—After a year's sabbatical leave Leon Barzin returned to the podium in Carnegie Hall to take charge of the concerts of the National Orchestral Asso-

ciation. He led his youthful forces with his usual vigor and temperament. The musical life of this city is indebted to Mr. Barzin for introducing some interesting novelties and also for worthwhile revivals. The program of the first concert of the current season is a case in point. Berlioz's "Waverly" Overture was certainly a novelty to the audience. Comparatively simple in texture, the piece contains nonetheless several ticklish passages, the competent delivery of which bore witness to Mr. Barzin's proven qualities as an educator. Dmitri Kabalevsky's Piano Concerto in G minor is not a favorite with concertizing pianists. It is the product of a composer who knows his business and wants to provide the virtuoso pianist with an effective vehicle. Robert Goldsand, a thoughtful artist, demonstrated his versatility and realized Kabalevsky's aims with vigor, precision, and brilliance. He played the lyrical sections with warmth and held his ground successfully against orchestral tidal waves. The great novelty of the program was Jean Rivier's Fifth Symphony (first played at the International Festival in Strasbourg in 1951), which received its first American performance this evening. Still clinging to the traditional four movement design, the composer speaks the musical language of the 1930's and 40's. Practitioners of twelve-tone music would not consider Rivier's Fifth Symphony "new music" in spite of its harmonic idiom. But the symphony discloses interesting musical ideas and developments, particularly in the vivid scherzo and the slow movement. The concert closed with a lively rendition of Ravel's "Alborada del Gracioso." Why was the program so inaccurate? It failed to give the first names of three composers and the number of the Kabalevsky concerto—No. 2. J. B.

**Sir Francis Cassel,** pianist, Nov. 27, E—The British-born pianist, making his American debut, displayed a pleasing stage personality, excellent taste and good style in his playing, and a fine sense of programming according to his own ideas of exactly what he wished to express. Since Sir Francis schedules his recitals as he desires, minus any career motive, he should be assessed as a delightful amateur. He could be rated far otherwise as he is gifted and alert. His program was comprised of the pieces that he liked and that he hoped the audience would like. In this he succeeded. It was a charming concert, not making super demands on those who came to hear familiar music. On the list were the very fine opening Bach, the Beethoven "Moonlight" Sonata, some Liszt, Chopin, Debussy, all sounding very well. There were a few digital slips that appeared to derive rather from lack of sufficient performance than from any failure in technique. M. C.

**New York Philharmonic, André Cluytens,** conductor; **Guiomar Novaes,** pianist, Nov. 28, E—A perfect way to end Thanksgiving Day was to attend this nearly perfect performance of the Philharmonic. French conductor André Cluytens led the orchestra through one of its most brilliant showings of the season, and the result was a concert long to be remembered. First on the billing the Symphony in C major of Bizet had a stunning reading. Cluytens demonstrated in the first movement his ability to extract a real excitement from the orchestra, and the movement had a fine sense of moving ahead. As only the French can do, Cluytens painted the adagio movement with magnificent nuance and sonorities, which were especially enhanced by the excellent muted strings and the fine solo work of oboist Harold Gomberg. The final allegro vivace churned the players into a most attractive, spirited lather.

Frankly speaking, we would have gotten more out of Guiomar Novaes' playing had she done a solo recital. So much of the superb subtilties and legatos she is famous for seemed to be lost in blending with the orchestral background. Even though the Schumann Concerto for Piano and Orchestra, Op. 54, is perhaps not exactly her forte, she played it in her typically well-mapped-out fashion, and her interpretation was always fresh and often original. The allegros were strong and had a great authority, and the intermezzo further showed that Miss Novaes seemingly cannot make a sound at the piano that isn't beautiful.

Maurice Ravel's fiery orchestration of Moussorgsky's "Pictures at an Exhibition" followed intermission, and was the high point of the concert. We cannot remember when we've heard such thrilling crescendos with such clarity and color. Particularly outstanding were "The Gnome," which was tremendous, and the divinely muted strings in "The Old Castle." André Cluytens is truly a great conductor. R. H.

**Nathan Milstein,** violinist, Dec. 1, E—Each year Nathan Milstein appears to have reached the peak of violin perfection, and yet each year he returns with something new to say. This evening he was in superb form. His tone quality has never sounded sweeter or more ingratiating. His technical facility was flawless. Even in works that he has played innumerable times, Mr. Milstein seems to have found a freshness that breathes excitement.

The emphasis was strictly on the music. It was obvious that the fiddle would do what ever its master commanded. However, Mr. Milstein was not out for acrobatic glories. The Geminiani sonata arranged by the performer was deliberately subdued, and in the hushed silence of the hall even the most minute pianissimos were clearly audible. The performance of the Brahms D minor Sonata was also a distinguished event, for although we have heard Mr. Milstein play this beauty before, it has never been with such a searching interpretation. Also his elegant phrasing gave emotional splendor to the work. The crowning jewel of an illustrious evening was the Bach unaccompanied Sonata in C. The violinist produced a sound that attained such eloquence, spun each line with such infinite delicacy, and with his technique reached such utopian heights that the audience almost seemed to hold its breath from beginning to end.

Even in the short virtuoso pieces like Falla's "La Jota" and "Asturiana," Mr. Milstein remained at all times the musician. Undoubtedly Nathan Milstein is one of the greatest masters of the bow, and he will remain that for some time, for he is never satisfied with his accomplishments and always looks for a way to grow. D. A.

## TOWN HALL

**Jose Echaniz,** pianist, Nov. 17, A—Jose Echaniz is a pianist of volcanic fury whose taut springs of fingers whip through the most exacting technical intricacies with IBM speed. Mr. Echaniz is thoroughly aware of the capabilities of his instrument and knows how to go about obtaining the effects he wants. His resilient fingerwork and his fiery temperament were particularly suited to the Villa Lobos "Prole du Bebe" Suite and selections from Albeniz' "Iberia." Here he was an artist with a rainbow-tipped brush, painting in broad and vivid strokes in character with the music; his half-stacatto keyboard touch simulated the strumming of Spanish guitars. The Beethoven Sonata Op. 31, No. 2, was also given a powerful and individualistic interpretation revealing an exquisite pianissimo that clearly resounded throughout the hall. But undoubtedly the most awesome feat was the performance of Liszt's "Phantasy and


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Fugue on the name BACH," a work seldom heard because few pianists will attempt it publicly. The program, which also included Mozart's Sonata in C major and Liszt's "Consolation," was filled with a breathless excitement that brought the audience to its feet cheering. D. A.

**The Little Orchestra Society, Thomas Scherman,** conductor, Nov. 18, E—Thomas Scherman presented another imaginative concert, shrewdly integrated and judiciously cast. If the orchestral performance was at times uneven, it was more than compensated for by the excellence of the soloists.

*Concert Artist Guild Award winner* HYMAN BRESS, *violinist (center), receiving congratulations after his recent Town Hall debut, at reception given him by the Guild's* EXECUTIVE VICE-PRESIDENT *and* MRS. NATHAN WEDEEN *(left). At right are previous Guild Award winners,* JOAN MARIE MOYNAGH, *soprano, and* STANLEY BABIN, *pianist.*

The incomparable art song interpreter Elisabeth Schwarzkopf made her first local appearance with orchestra in six Hugo Wolf songs. Hers was undoubtedly the most telling performance of these songs that we have ever heard, for Miss Schwarzkopf is not content to rely upon her vocal splendor alone. There is more than a little of Wagner's "Gesamtkunstwerke" philosophy in her approach. She is an intelligent and sensitive musician with consummate control over her opulent soprano and wide, flexible dynamic range. She is also a beautiful and compelling actress, who uses all her talents to create a complete and absorbing mood. From the soft breathless rapture of "Er Ist's," to the frolic of "Eifenlied" to the jubilation of "Zum Neuen Jahre," each mood cameo was intricately carved.

Mr. Scherman chose his two other outstanding soloists from within the ranks of his own orchestra. Ronald Roseman was featured English hornist in Hugo Wolf's "Italian Serenade." Here the emphasis was on the lyrical, and Mr. Roseman's warm, attractive tone and ability to spin a consistently beautiful line revealed the romantic essence of the work. In Ernest Bloch's "Proclamation for Trumpet and Orchestra" Robert Nagel was the expert soloist. The work is richly scored and its thematic material is hauntingly lovely. Mr. Nagel played the woeful trumpet chant poignantly and persuasively. The program also included the powerful Handel Concerto in F minor for Double Orchestra and a less substantial though often engaging symphony by Karl Ditters von Dittersdorf. It was here that the playing was extremely disappointing and particularly confusing in that the major weaknesses could easily be traced to the first desks. The overall quality of the group is usually fine and at least here the spirit was willing. D. A.

**Russell Sherman,** pianist, Nov. 19, E—For his 1957 New York recital Mr. Sherman provided his audience with a survey of keyboard music from Bach (Fantasy and Fugue in A minor) through Roger Sessions ("From My Diary"), by way of Beethoven (Sonata, Op. 7), Schumann (Fantasy, Op. 17), Liszt (two Transcendental Etudes), and Ravel ("Oiseaux Tristes" and "Une Barque sur l'Ocean"), although not in this chronological order. Such a program is obviously the choice of a serious and intelligent musician and, covering as it does such a wide variety of styles, a courageous one.

And Mr. Sherman's courage was not misplaced. He proved to be thoroughly conversant with the various styles involved, soundly musical in his interpretations, and the possessor of a technique that was more than ample for the demands made upon it. It is inevitable that any interpreter would find some portion of such a program more congenial to his personal tastes than the rest. In Mr. Sherman's instance the Ravel and the Sessions were particularly outstanding. He is capable of considerable coloristic shading, which showed to advantage in the Ravel, and in the bargain his basic piano tone is particularly pleasant, so that even the percussive passages in the Sessions were never harsh. C. E. R.

**Hyman Bress,** violinist, Nov. 21, E—Mr. Bress played well at his Town Hall recital, but it was clear that he has the capacity to play better. The first half of the program was devoted to two sonatas, a heartfelt reading of Leclair's "Le Tombeau" and a performance of Bartók's Sonata for Unaccompanied Violin that lacked intellectual depth and sustained beauty of sound.

The best playing came after intermission. His reading of Brahms' Sonata in A major, Op. 100, was sturdy in conception but had just the proper degree of musicianly lyricism, and Ravel's taxing "Tzigane" had a fine flair and assurance about it. Mr. Bress was not intimidated either by his audience or by the fact that bow-hairs broke and strings slipped. He undertook a program of genuine substance and came away from it with credit. John Newmark was accompanist. J. L. B.

**Walter Brewus,** violinist ,Nov. 22, E—In three major works on the program, sonatas by Locatelli, Franck, and Bach (the unaccompanied in F minor), the remarkable loveliness of some moments was cut short by unmusical sounds the next. There seemed to be no cause for the failings; they might suddenly occur at any time.

Mr. Brewus selected more relaxed tempos for the faster movements of the Locatelli and a rather quick one for the adagio. The closing movement of the Franck moved more rapidly than this reviewer has ever heard it, with the result, it seemed, that the closing pages lost much of their usual inexorable jubilance.

The impressionistic delicacy and expressiveness of Szymanowski's "La fontaine d'Aréthuse" seemed exactly suited to Mr. Brewus' fingers, however. He concluded with Ernst's Concerto in F-sharp minor. Piano collaborator was Leopold Mittman. J. L. B.

**Andrew Heath,** pianist, Nov. 24, A—Andrew Heath is an excellent and thoughtful musician with a fine background. He holds a master's degree from Yale and has studied with Robert Casadesus, Paul Hindemith, Nadia Boulanger, and Clemens Krauss (conducting). He approached his New York debut recital with the zeal of a crusader by addressing the public in an "Open Letter" (handed out with the program), in which he admonishes the audience to pay serious attention to and support the composer of the day. To demonstrate that he practices what he preaches, he opened his utterly unconventional program with a sonata of Elliot Carter. This work of large dimensions makes great demands both on performer and listener. Mastering the technical difficulties with ease, Mr. Heath succeeded fully in communicating the meaning of the music and in sustaining the sympathetic interest of the audience. It was a success not only

for the performer but also for the composer.

Mr. Heath then turned from the complexities of a contemporary musical idiom to the simplicity and transparency of Muzio Clementi's Sonata in B-flat major, known as the source of the fugato theme of the overture to "The Magic Flute." Mr. Heath played the sonata with gusto and style, impeccable accuracy and care for the detail. His eminent pianistic and musical virtues were also evident in the rendition of Albert Roussel's Sonatine and two mazurkas by Chopin (Op. 24, No. 4, and Op. 17, No. 4). The delivery of the three-part Ricercare from Bach's "Musical Offering" proved his ability for polyphonic thinking. The selection of this piece bears witness to his high artistic aims with which the final number, a "Chain of Waltzes" by Joaquin Nin, was definitely at odds. Even in the choice of the encores Mr. Heath stayed off the beaten track, playing a charming prelude by Delius and a waltz by Ravel. J. B.

**Roland Hayes,** tenor, Nov. 24, A—Roland Hayes presented to a cordial audience an interesting program of lieder and airs by Carey, Handel, Purcell, Haydn, Schubert, Fauré, Koechlin, and arrangements of spirituals. After many years of continuous concertizing the limitations of the tenor's voice have now become more apparent, but the style and his ability to communicate the composer's intentions to his listeners remain for the most part, and these attributes carry the singer well through the weaker vocal spots. The program gave many opportunities for mezza-voce singing, of which Mr. Hayes took effective advantage. On the other hand, increased volume frequently produced an unpleasant tone quality.

The French repertory, always a favorite with his audiences, was represented by two Fauré songs and the rapidly-moving "Le Thé." One of the finer moments of the afternoon was the tenor's renditions of the seldom-heard Schubert lieder "Das Sie Hier Gewesen" and the "Lied Eines Schiffers an die Dieskuren." Impressively sung spirituals arranged by the singer, Boardman, Dett, Farwell, and Rhodes concluded the program, to which several encores were added. Reginald Boardman was the capable accompanist for Mr. Hayes. L. C.

**Ania Dorfmann,** pianist, Nov. 24, E—Ania Dorfmann presented an outstanding recital, playing the "Songs Without Words" of Mendelssohn, the Sonata No. 11, Op. 22 in B-flat major of Beethoven, Ballade No. 3, Op. 47, A-flat major, Nocturne No. 2, Op. 62, E major, and Tarantella, Op. 43, of Chopin, and concluding with the "Carnaval," Op. 9, of Schumann.

In the Mendelssohn "Songs Without Words," the pianist brought to the surface a combined sense of their underlying virility and beauty not always revealed by artists of the keyboard. The Beethoven Sonata No. 11 has held its own for well over a century whenever played by an artist of keen musical perception and one capable of esthetic virtuosity through its four colorful movements. Miss Dorfmann gave striking evidence of being just such an artist. The three lovely Chopin works were given their due in simple but moving interpretations. In concluding her program Miss Dorfmann portrayed in the twenty-one short but vivid tableaux, each with its own title, their varying, respective highlights and widely featured characteristics, in highly imaginative and ingenious fashion.

Ania Dorfmann is an artist of forthright approach to pianoforte artistry, with a technique that embodies a substantial, firm touch that can transpose a forte tone down to the most exquisite pianissimo singing sound, with flawless execution and stylistic grace. Her imaginative powers are always under control, aiding at all times the great physical fluency of her hands on the keys. L. C.

**Alexander Uninsky,** pianist, Nov. 25, E—Alexander Uninsky is a pianist of fire and brilliance whose brittle fingers whip with amazing speed and accuracy through the most intricate of passages. His program included Variations "Come un Agnello" by Mozart, Sonata in F minor, Op. 5, by Brahms, three mazurkas and the Fantasy in F minor by Chopin, a group of Debussy works and Stravinsky's "Petrouchka."

Mr. Uninsky has tremendous power in his hands and he generates a breathless excitement through sheer physical drive. His interpretation of the Brahms sonata was a miracle of dynamics. But the pianist was also capable of producing sounds of ecstatic delicacy and luminous beauty as was illustrated in the Debussy "Voiles." This is a pianist with a big style, a romantic outlook, and a poetic soul. D. A.

**Edward Gordon,** pianist, Nov. 26, E—A young pianist from the midwest, Edward Gordon, made a Town Hall debut that was probably the most impressive in a season that has yielded a number of promising talents. It was not the polish of a finished artist that attracted our attention, but the all-too-rare ability to extract the essence of a work and communicate it effectively. Mr. Gordon has a remarkable technical facility, which was particularly on display in the demonic Schumann C major Fantasy. But pyrotechnics, even in such a difficult work, were not of major concern to Mr. Gordon. He is an interpreter with explicit and valid ideas that he conveys wtih authority. He is also a pianist of romantic leanings, which comes as a breath of fresh air in a world that seems to dwell on the academic. The program also included a carefully wrought Bach French Suite No. 6, a sensitive Mozart Sonata in C, K. 330, a dynamic group of Rachmaninoff etudes, and works by Debussy and Liszt. D. A.

**Rita Streich,** soprano, Nov. 27, E—Singing a program of interest and appeal, Rita Streich, young coloratura soprano, made her initial New York appearance before an enthusiastic audience. The soprano is extremely personable in face and figure, and her stage presence is gracious and well poised at all times. Her program consisted of works by Handel, Mozart, Schubert, Wolf, Strauss, Stravinsky, Milhaud, and Thomas. These included two operatic arias, the difficult Zerbinetta's aria from Strauss' "Ariadne auf Naxos," and "Je suis Titania" from Thomas' "Mignon."

Miss Streich's voice is of pleasant and at times a beautifully pure quality, with almost as much of the lyric in it as of the coloratura. In size and scintillating spontaneity it did not appear to measure up completely to these characteristics as evidenced by her advance recordings. Vocally, the soprano is well schooled, although there occur frequent instances in which fluency of the tonal flow is lacking, noticeably in the "Mignon" aria. Commendable diction in five languages added to the interest of her program.

The Schubert group of four lieder were impressively sung, without affectation and with a clarity of tone and dictional projection. The French songs of Milhaud were intelligently portrayed in excellent taste and style, even though their innermost emotional secrets were not always completely revealed.

Paul Ulanowsky was, as always, the artistic and sympathetic accompanist. L. C.

**Perry O'Neil,** pianist, Dec. 1, A—For his first New York recital since 1954, Mr. O'Neil compiled an interesting pro-


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gram, which included a good percentage of rarely heard music and also a good percentage of music of the present century. The list included the Prelude and Fugue in C major by Bach, Sonata in E major by Alexander Reinagle, Ravel's Sonatine, Schumann's "Faschingsschwank aus Wein," Op. 26, "Pieces in the manner of Wagner, Fauré, and R. Strauss," by Casella, and "in the manner of Chabrier and Borodin," by Casella and Ravel, a group of short pieces by Cyril Scott, MacDowell, Ned Rorem, Virgil Thomson (dedicated to the pianist), and Rachmaninoff, and Chopin's C-sharp minor Scherzo, Op. 39.

Mr. O'Neil is a very sensitive young musician with a fine command of color and of dynamic nuance. He seems to find works of the Impressionist school particularly congenial to his temperament, and his stunning performance of the Ravel Sonatine was undoubtedly the high point of the afternoon. The shorter pieces after the intermission also fared particularly well. He seems, however, to lack the sense of the dramatic and the big sweeping approach so necessary to the fast movements of the Schumann and to the Chopin Scherzo. His Bach was a bit pallid, but the Reinagle was charmingly done.

Mr. Thomson's "Walking Song" is a very short and simple piece, folk-like in character and properly uncomplex harmonically. The Reinagle sonata is a curious composition for a contemporary of Mozart. The first and last movements are very much in the style of Domenico Scarlatti, whereas the adagio seems to look forward into the romantic period. C. E. R.

**Maureen Forrester,** contralto, Dec. 1, E—Maureen Forrester, the attractive young Canadian contralto, was heard in a song recital, the second in two years at this same hall, her program consisting of works by Crüger, C. P. E. Bach, Beethoven, Schumann, Samuel Barber, first New York performances of songs by Kelsey Jones, Patrick Ewing, and Violet Archer, and the concluding "Zigeunermelodien" of Anton Dvořak. John Newmark was the most excellent accompanist.

Once again Miss Forrester gave evidence of being an artist of fine musical intelligence and imagination, with a depth of poetic insight into the content of the works projected. As an intepreter, the contralto revealed her unusual ability to form beautiful phrases and to create subtle patterns of appealing beauty, but there were times when the impression was that the native fluency of an opulent voice was unnecessarily restricted in the interpretive process.

Miss Forrester's rendition of the Bach "Jesus in Gesthemane" was sincere and tinged with deep spirituality. Her singing of the "Frauenliebe und Leben" cycle of Schumann was sensitive in feeling and the varying moods impressively portrayed, vocally and otherwise. The "Süsser Freund" was of special appeal. There were many colorful moments in her interpretation of the Dvořak "Zigeunermelodien." Despite the singer's talented efforts the unfamiliar group of songs by Canadian composers proved unimpressive. All in all, this was a recital worthy of meritorious mention. L. C.

**Richard Cass,** pianist, Dec. 2, E—Richard Cass, who has toured this country extensively and has played frequently in Europe, was heard for the first time in New York in a Town Hall recital. It was apparent from the start that Mr. Cass is a pianist of experience, for he handled himself with poise, dignity, and authority. He also has a great deal of personal charm, which he projected effectively to an extremely responsive audience.

Mr. Cass opened the program with articulate and perceptive interpretations of Bach's Prelude and Fugue in D major and that in C-sharp major. The Mozart Sonata in C minor also revealed a brilliant keyboard command, but one wished for a bit more delicacy in his treatment of the gracious lines. The Chopin Sonata in B-flat was played with conviction and a kind of violent excitement that is appealing in its romantic fervor, but borders on harshness in its more clangorous passages. Mr. Cass seems to have a particularly fine association with the modern idiom. This is probably due to the fact that he is also a composer. His own Prelude and Fugue was among the most interesting of the contemporary works presented, for it is intelligently conceived and moves like quicksilver. Mr. Cass is a confident young pianist and he has right to feel this assurance. We expect to hear a great deal more of him in the future. D. A.

## CARNEGIE RECITAL HALL

**Walter Brennan,** pianist, Nov. 19, E—In this all-Debussy and Chopin recital, Walter Brennan proved to be an outstanding young artist. Here is a young man who is virtually in love with the sound of the piano, and besides is a naturally superb musician. Few artists would dare to play the Premier Livre of Debussy Preludes as the entire first half of his recital, and Mr. Brennan's rare imaginative interpretations made them a joy to hear. The "Danseuses de Delphes" could not have been more poetic, the "Voiles" and "Les sons et les parfums" more enchanting, nor the "Danse de Puck" more brilliant. Only once, in "Ce qu'a vu le vent d'Ouest," did Mr. Brennan produce an unattractive sonority, and it was a hard metallic pounding.

The Scherzo, Op. 20, began the Chopin group after intermission, and it was a clear-cut case of a disturbing foot-pounding-the-pedal accompanied by the piano. Three mazurkas and the Nocturne, Op. 48, No. 1 reassured us of this young man's colorful, tasteful, and fine musicianship, and the G minor Ballade, although occasionally technically insufficient, was stunningly executed. When Walter Brennan plays lyric, soft, and less demanding works, his playing is really gorgeous, but the excitement and power he generates in the more bravura works will have to be harnessed. R. H.

**Joan Angela,** soprano, **Jerome Diamond,** baritone, Nov. 21, E—These two young artists made their New York debut in joint recital before an enthusiastic audience. Miss Angela sang songs by Durante, Paisiello, Fauré, Massenet, Daniel Wolf, and Ware, and arias by Cilea and Giordano. Mr. Diamond offered works by Caccini, Handel, Debussy, Rachmaninoff, Curran, and arias by Massenet and Giordano. The two joined forces in duets from "Thais," and "I Pagliacci."

Miss Angela has basically a fine voice, ample in size and of fine quality in the lower and middle registers. The top notes were often forced and lacking in freedom. Mr. Diamond was reported to be not fully recovered from an attach of the 'flu, and it was difficult to form a true evaluation of his vocal abilities. Both of these young people were obviously quite inexperienced, and Mr. Diamond in particular needs to improve his platform manner. But both of them just as obviously show a flair for singing and an ability to project the emotional content of a song. They benefited greatly from the firm support of Alexander Alexay's fine accompaniments. C. E. R.

**Elia Skarimbas,** baritone, Nov. 26, E—Mr. Skarimbas' Recital Hall program opened with three 17th- and 18th-century songs that were sung quite delightfully and musically. Five Schubert songs followed, of which "An die Leyer," "Lachen und Weinen," and "An die Musik" were the most impressive. However, even with a mastery of certain techniques and a certain assurance about his vocal abilities, Mr. Skarimbas' voice is very weak, both in the lower and highest registers. The "Credo" from "Otello," which came before intermission, was insecure and out of his vocal reach.


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Santoliquido's "Tre Poesie Persiane," though musically uninteresting, were sung beautifully, and two Duparc songs and a group of folk songs which closed the program were generally quite lovely. Mr. Skarimbas' concentration on technical problems occasionally limits the musical line and meaning. Never giving much support from the piano was Stanley Sonntag, whose playing was only adequate. R. H.

**Marian McCree,** soprano, Dec. 1, A—This reviewer anticipated hearing Miss McCree's program because it was intelligently planned: groups by Beethoven (Italian); Wagner and Strauss (German); Debussy and Jerome Kanner (French); and Weill (English). What a pleasure it was, then, to see Miss McCree take her place on the stage with grace and self-possession and proceed to perform her music expertly and beautifully!

She deserves criticism, however, for being satisfied with her accompanist, Carl Werdelman. Why did he have no page-turner? One can't enjoy the music if snatches of it have been abandoned to allow a frantic grab at the page. Of Miss McCree's singing we could wish only, possibly, smoother transitions of quality between extremes of range. Although her highest notes were strong and beautiful, we sensed that she felt a need of preparing for them with extreme care. It is a credit to her that only such small and subtle flaws were evident.

Miss McCree displayed dramatic power in Beethoven's recitative and aria "Ah! Perfido," and she caught and transmitted perfectly the musical and literary poetry of Wagner's "Wesendonck Songs." She interpreted four Strauss songs most pleasingly, especially in the humorous "Hat Gesagt." Jerome Kanner, who dedicated three works of the evening to Miss McCree, turned out to be as French and as impressionistic as Debussy, who supplied one song, "Air de Lia." Mr. Kanner's pieces were well constructed on smaller scale than the longer works that dominated the evening, but they displayed genuine musical interest both in the vocal line and in the idiomatic piano part. A selection from Weill's "Street Scene" closed the program. J. L. B.

**Sylvia Marlowe,** harpsichordist, Dec. 2, E—Sylvia Marlowe, noted harpichordist, was heard in a recital sponsored by the newly formed Harpsichord Music Society, in which she played with sincerity, skill, and artistry a varied program consisting of works by Henry Purcell, Vivaldi-Bach, Couperin, J. S. Bach, and eight sonatas by Domenico Scarlatti.

The opening number, Purcell's C minor Ground, was executed with fluent authority, and the Bach Fantasia in D major was, in general, played with rhythmic conciseness and interpretive effectiveness. The real center of the program, the Vingt-Sixième Odre in F-sharp minor, although not one of Couperin's greatest, was dealt with by Miss Marlowe on a high esthetic level in keen stylistic fashion, with musical imagination and pleasant regard for tone coloring and the many-hued contrasting moods. The brief, lighter "Le Tic-Toc-Choc — ou les Maillotins" was delicately portrayed. Miss Marlowe's fortunate concept of the depth and fullness of the eight sonatas of Scarlatti was evidenced in a comprehensive performance of artful substantiality and expressive warmth.

The program provided delightful music for the harpsichord, and its presentation was musically and interpretively impressive in all its varying aspects. L. C.

## HUNTER AUDITORIUM

**The Little Orchestra Society, Thomas Scherman,** conductor, Nov. 18, E—The Little Orchestra Society presented the same program at Hunter College on Sunday evening that it did at Town Hall the following night (review appears under Town Hall). At Hunter, however, the Hugo Wolf songs were sung by Laura Castellano. Miss Castellano is as skillful a singer as she is enchanting. Her tones are beautifully shaped and finely controlled, and her technique seems effortless. We were particularly impressed by her luminous top tones, which were brought to greatest dramatic effect in "Zum Neuen Jahre." D. A.

## HUBBARD AUDITORIUM

**Manhattan Orchestra, Jonel Perlea,** conductor, Nov. 26, E—The fine orchestra of the Manhattan School of Music featured a first performance of "Missa Sinfonica," by Nicolas Flagello, who is a member of the Manhattan School faculty. Mr. Flagello's work is divided into six movements that have been given titles of major divisions of the Roman Catholic Mass. Although the musical materials used are original they often give the impression of having been inspired by the old Gregorian melodies. The harmonic texture is what might be called conservatively contemporary. Dissonances are freely used, and frequently acid, but consonances are not eschewed, and there is no use of atonality. Nor is Mr. Flagello afraid to use a melody. The structure is always clear and logical, and the use of rhythm is imaginative. In the "Gloria" there are even hints of jazz techniques. The orchestration is a bit on the flashy side. This may derive from the fact that the composer's conception of the Mass is quite dramatic. Musically this is, of course, a valid conception, regardless of the opinions of theologians.

The orchestra did full justice to this work. They also played Mozart's Symphony No. 34, and Brahms' First. Mr. Perlea's Mozart was a bit distinterested, but he evoked the best efforts of the orchestra in the rest of the program. C. E. R.

## OTHER CONCERTS

**New York Chamber Soloists, Margaret Hillis,** musical director, Carnegie Recital Hall, Oct. 19, Nov. 16, Dec. 14, A; **Composers' Showcase, The Nonagon, David Tudor,** pianist, November 17, E, and **Alan Hovhaness, Ben Weber,** Dec. 15, E; **Konrad Wolff,** pianist, Carnegie Recital Hall, Nov. 18, E; **Chamber Music Circle,** Carnegie Recital Hall, Nov. 24, A; **Community Civic Opera,** Variety Arts-Verdi Auditorium, Nov. 29, E—**"An Evening at the Opera,"** selections from "La Forza Del Destino," "La Bohème," "Il Trovatore," songs by **Maria Altieri,** soprano, **Andrew Jelinek,** tenor; **The Charles Pope Choristers,** Brooklyn Academy of Music, Dec. 6, E; **Paulina Ruvinska,** pianist, Carnegie Recital Hall, Dec. 7, A; **Florence Mont,** soprano, Carnegie Recital Hall, Dec. 8, E; **Grandjany,** harpist, French Institute, Dec. 12, E.

## OBITUARIES

**Rafello Cavallo,** 85, founder of the Denver Symphony Orchestra and director of the Pueblo, Colo., Civic Symphony for 25 years; died Nov. 16, Pueblo, Colo.

**Weldon Hart,** 46, composer and head of the music department at Michigan State University; had been director of music at West Virginia University and head of music department of Western Kentucky State Teachers College; died Nov. 20, East Lansing, Mich.

**George Davis,** 51, novelist and magazine editor who aided the careers of such writers as Carson McCullers, Truman Capote, Tennessee Williams, Jane and Paul Bowles, and Robert Lowry; other artists whom he helped include Colin McPhee, Benjamin Britten, Peter Pears, and Oliver Smith; in 1951 Mr. Davis married Lotte Lenya, widow of the late Kurt Weill, and it was he who conceived the idea of reviving interest in Weill's music and persuaded Miss Lenya to return to the stage in Weill works; died Nov. 25, Berlin, Germany, where he was assisting his wife in making recordings.


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# THE NATIONAL SCENE

## CHICAGO

■ Puccini's top-drawer melodrama "Tosca" in its first hearing this season must be considered one of the best performances heard during Lyric's seven-week run. Eleanor Steber, Giuseppe Di Stefano and Tito Gobbi triumphed individually in roles they have made their own here with our resident company. Steber's Tosca has undergone changes for the better since we heard her two years ago. The elegant prima donna brought to the part dramatically the spirit of defiance and ardor, and by her beautiful singing roused the audience to prolonged ovation. Di Stefano, displaying the best of his vocal resources as Cavaradossi, poured golden tone into the delivery of his arias, especially "E lucevan le stelle," winning tumultuous acclaim. Gobbi's Scarpia remains the unique creation of the crafty, amorous chief of police unexcelled in this generation. Lesser roles were taken by Carlo Badioli as the Sacristan—one of his best roles, Mariano Caruso as the cunning Spoletta, and Andrew Foldi, an alert Sciarrone. The orchestra under the vigorous baton of Bartoletti functioned well, if at times too loudly.

"Adriana Lecouvreur," Francesco Cilea's opera with libretto by Arturo Colautti, not heard in this country since its American premiere at the Metropolitan fifty years ago, was produced by Lyric this season solely for Renata Tebaldi, who finds, we think, her finest vehicle for exploiting not only her magnificent voice, but also histrionic talent as a tragedienne comparable to the great Bernhardt and Duse. The beauteous diva gave a fascinating, moving portrayal of Adriana who, legend tells us, captivated Parisian audiences at the Comédie Francaise in 1739. Surrounding the brilliant star was a notable cast: Di Stefano as the libertine Maurizio, Adriana's unfaithful lover; Giulietta Simionato, as Princess de Bouillon, a rival of Lecouvreur; and Tito Gobbi, completing the stellar cast as Michonnet, stage director of the Comédie Francaise, whose admiration and devotion for his famous pupil, Adriana, was well exposed in this touching portrayal. Others in the cast were admirable in their individual parts, especially Mariano Caruso as the flirtatious Abbé de Chazeuil and Carlo Badioli as Prince de Bouillon.

The ballet "The Judgement of Paris," choreographed by Ruth Page and expertly danced by her corps, found the audience quite as fascinated as must have been the Roman emperor of antiquity for whom it was devised. Tullio Serafin led the orchestra with his usual mastery and seemed to enjoy immensely the lovely tune (as did the audience) that serves as leit motif whenever Lecouvreur is on stage. However, it takes more than a haunting melody and a great star to make an opera popular, and to us it seems that "Adriana" is condemned to return to obscurity after its fine presentations here. We may be mistaken, for the Met's Rudolph Bing came to hear the opera for the first time, and an impresario does not travel 2,000 miles to renew his acquaintance with Wacker Drive's Opera House—que dites vous, Mr. Bing?

Verdi's "Don Carlos," first produced at Paris in 1867, had to wait until November 1957 to receive a hearing here as revised and improved by Verdi himself in 1883. The Lyric spent lavishly to bring to the dull work magnificent scenic design and costumes by Robert Fletcher and an important cast headed by Boris Christoff (debut here) in the role of Philip II, King of Spain. From Christoff's first entrance we met a personage of great allure gifted with a resonant voice of uncommon beauty, although smaller than we expected after hearing his "Boris" records. Mr. Christoff poured out tones of great suavity throughout a performance that could not be excelled, especially in his forceful acting of the weak king. His aria "No, she never loved me" and the poignant duet with William Wilderman of the noble bass, in the important role of Grand Inquisitor, were high points of the performance. The unfailing artist Tito Gobbi, as Rodrigo, found in this role new in his repertory many occasions to shine, even though he and tenor Sullivan, Don Carlos, sang their lovely duet sadly off pitch. From then on, both were on sure ground tonally. Mr. Sullivan, however, was inadequate in the title role, both vocally and otherwise. Anita Cerquetti as Elizabeth brought forth her beautiful voice, but gave little character to the role. Nell Rankin, called upon to replace Claramae Turner as Princess Eboli, proved herself an actress of ability and a singer of quality.

Minor roles were well taken by Jeanne Diamond, Mariano Caruso, Kenneth Smith, Andrea Velis and Sylvia Stahlman, of the beautiful soprano. The orchestra under Solti became a prime factor in the performance, further enhanced by the staging of Hans Hartleb and effective lighting by Miles Morgan.

Lyric offered Donizetti's "Lucia di Lammermoor" as the 14th and last production of its seven-week season that ended Nov. 30. The lovely voice of Anna Moffo (Lucia) perhaps sounded weak in the second scene of the first act, but it took on big volume in her remarkable singing of the "Mad Scene." Miss Moffo has beauty, a good sense of the theatre, and a voice that needs only maturity to make her one of the finest sopranos on the operatic stage. Giuseppe Di Stefano was not in best voice and his Edgardo suffered for that reason. Nevertheless he remains a favorite among lyric tenors of this era. Aldo Protti's sturdy voice and seasoned experience came into play as a rough Ashton. Leslie Chabay displayed to advantage his dulcet voice as Arturo. The rest of the cast was satisfactory. Bartoletti led the orchestra as if he were directing Wagner. The staging by Vladimir Rosing and lighting by Miles Morgan were planned and executed well. Michael Lepore deserves praise for the manner in which his choristers sang, and Ruth Page for her clever choreography.

■ On the concert front, the past fortnight was rich with various interesting events. Serkin's recital, a high occasion in any season, found the master pianist "possessed"—playing with a fierceness, or gentle beauty "to sing the savageness out of a bear." Performances of Bach (Italian Concerto), Mozart (Sonata in D major, K. 311), two Schubert impromptus (2 and 4) and Beethoven (the formidable Hammerklavier) were wondrously revealed to us anew. A recital by Elisabeth Schwarzkopf glorified lieder of Strauss, Brahms, Wolf, and

other songs. There was a notable debut of Andre Tchaikowsky. And there were Chicago Symphony concerts, highlighted by Reiner's fresh, inimitable Haydn (Symphony No. 4), Vaughn Williams' Fantasy, solo performances of Ray Still in the Strauss Oboe Concerto, Eugene Istomin playing eloquent Beethoven, and Joseph Fuchs in an excellent performance of the Hindemith Violin Concerto.

It was a singular happenstance that Serkin's recital was followed a week later by youthful Andre Tchaikowsky's, for undoubtedly no other pianist so young (he is only 23) comes so near resembling the older master in his approach to his art. The young pianist, who already deserves to be called an artist, appearing on the Allied Arts Piano Series, unfolded the Bach Goldberg Variations with musical insight and clarity that was astonishing. A group of Chopin (three etudes, the Ballade in F minor and Nocturne in C minor) and Prokofieff's Sonata No. 7 further revealed this enormous talent, with heart, mind, and fingers serving that rare gift of communication that allows listeners to share the music fully.

DOSHA DOWDY AND RENÉ DEVRIES

## CINCINNATI

■ There is no doubt that Glenn Gould is one of the greatest pianists before the public. Nothing pianistic seems impossible to him. He gets infinite colors from his instrument, which loses its percussive quality under his touch. Gould's art is almost superhuman; it is the art of a genius. So it appeared when he made his Cincinnati debut Nov. 20 for the College-Conservatory Artist Series. His program, consisting of Sweelinck, Schönberg, Haydn, and the Goldberg Variations of Bach, was forbidding to the point of austerity, but it was performed with incomparable artistry.

But genius owes something to its hosts. Choreography and pianism are not harmonious partners, especially when the pianist's gyrations detract from the works he is performing. Such mannerisms are for the record or radio. The audience marvelled at the unshorn, unkempt, untidy artist, but whether it was pleased is a matter of personal opinion. This reporter found that most of the listeners were repelled rather than attracted by the Gould recital.

■ Now that the dust that accompanied the resignation of Thor Johnson and the appointment of Max Rudolf in his stead for next season has settled, music lovers can again devote all their attention to the orchestra's programs. The sixth pair (Nov. 22, 23) opened with a gaily lilting overture to "Die Entführung" of Mozart. Dr. Johnson has always had a soft spot in his heart for Ralph Vaughan Williams. It was under his direction that the "Fantasia on the Old 104th Psalm Tune," for piano, chorus, and orchestra, as well as the Concerto in C major for Two Pianos and Orchestra were given their U. S. premieres. In honor of the composer's 85th birthday, the Cincinnati orchestra performed his Fourth Symphony in F minor, playing it in a broadly lyrical manner and reaching many climaxes of highly emotional content.

Eugene Istomin, known here only through his recordings, made his first Cincinnati appearance as soloist in the Schumann Piano Concerto. Mr. Istomin is an accomplished pianist; his tone is clean and exceptionally pure, his feeling for the romantic idiom most sensitive, his technical grasp firm. And yet, Mr. Istomin just missed making complete contact with the concerto's electrical impulses. Perhaps it was the soloist's languid manner, or his disregard of the effusiveness and rhapsodizing that make this concerto one of the romantic pillars of piano music. The orchestra, for its part, did a wonderful job.

The seventh program of the Cincinnati Symphony Orchestra's current season (Nov. 29, 30) was enhanced by two Cincinnati soloists who gave excellent accounts of themselves. Anna Bukay, the orchestra's harpist, presented a fetching picture as the graceful chords and melodies of the Ravel "Introduction and Allegro," for harp, strings, flute, and clarinet poured from her deft fingers. In fact, the concert's first half gave a felicitous glimpse into the melisma of French composition. Debussy was represented by his nocturnes "Nuages" and "Fêtes."

New to this city was "La Guirlande de Campra," seven variations or meditations on a theme from his opera "Camille," by Honegger, Lesur, Manuel, Poulenc, Tailleferre, Sauget, and Aurio, which was first introduced to the U. S. by Thor Johnson at the summer festival in Fish Creek, Wis., in 1955. This garland of witty and sophisticated musical styles created an immediately favorable impression. It is a delectable concoction and was charmingly served by Dr. Johnson and his men.

The program's second half, Mahler's Fourth Symphony, was in direct contrast. It is a pity that one does not hear more Mahler nowadays, for few composers are so self-revealing in their works. The sunny countenance of the Mahler Fourth hides the torment of an anguished soul. Only its exterior is gay. It was in the fourth movement that Cincinnati's talented soprano Louise Dieterle Nippert made her debut with the orchestra. In faultless style she sang of a child's inno-


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cent idea of heaven with much sweetness and charm. The work of the orchestra throughout was exemplary.

LOUIS JOHN JOHNEN

## SAN FRANCISCO

■ Making her American recital debut Nov. 4 at Wheeler Hall on the Berkeley Campus, soprano Rita Streich presented a program the lofty level of which was superbly matched by the exquisite quality of her singing. She possesses to an astounding degree the power to impart her joy in singing to her audience, and without resort to any artifice. There is a radiance and modesty about all that she does that stamp her as belonging to the truly great, and her dedicated appproach to her songs reminds one of such artists as Elisabeth Schumann, Roland Hayes, and Jennie Tourel at their very best. The soprano was most fortunate in having Paul Ulanowsky as her accompanist in what was certainly one of the most memorable recitals heard recently in these parts.

Also heard at Wheeler Hall were Lili Kraus, pianist (Nov. 12) and the Alfred Deller Trio (Nov. 21). Miss Kraus, en route to India, was in excellent form, playing with great sensitivity and brilliance works by Beethoven, Mozart, and Bartók. Alfred Deller, countertenor, completely charmed a capacity audience by the dulcet quality of his finely schooled voice, which he handles with exceptional grace and intelligence. The singer was excellently supported by Desmond Dupre (lute and viola da Gamba) and Robert Conant (harpsichord).

■ Presented by the Crocker Art Gallery, Sacramento, bass-baritone James Standard scored a great success in recital Nov. 17. A beautifully sustained legato distinguished the opening numbers, and a group of lieder nicely exhibited the young singer's interpretive powers. The voice was at all times of appealing timbre and masterfully controlled. Arthur Wilson proved a highly competent accompanist.

■ Musical fare throughout October and November has been both rich and varied in San Francisco. A striking program was arranged by the Society of Greek Arts as a centennial commemoration for the Greek national poet, Dionysios Solomos (1798-1857), on Oct. 20: "Ten Sketches for Strings" of N. Skalkottas was stirringly performed by David Schneider, William Pynchon, Elizabeth Bell, and Robert Grant; Gregory Millar, tenor, sang three Greek folk songs by Ravel most appealingly; John Delevoryas, pianist, contributed a vigorous interpretation of the unusual and challenging "Passacaglia No. 15" of Skalkottas.

■ The Contemporary Dancers gave several performances of their most ambitious offering to date, a three-act dance-drama based on Dostoievsky's *Crime and Punishment*. Although the high intentions of their endeavor frequently fell short of realization, J. Marks has created an intensely emotional choreography for this work, the excessive demands of which were splendidly met by the five protagonists. Stage décor and lighting were excellent, and the musical background of selections from Prokofieff was extremely well arranged.

Dancing of a far happier character was the San Francisco Ballet's world premiere of a one-act ballet "Emperor Norton" at the Opera House Nov. 8. One of the most beloved and original figures in San Francisco's colorful history, the deranged but gentle "Emperor" is comparable to Don Quixote in the nobleness and majesty of his vision, and it is the exalted atmosphere of his inner world, placed against the pageantry of Old San Francisco, that Lew Christensen has depicted in his sensitive choreography. Gordon Paxman had true dignity in his restrained portrayal of Norton, Matilda Abbe and Suki Schorer did excellent bits as the Emperor's two dogs, and Richard Carter and Nancy Johnson performed a stunning pas de deux as the Boy from Nob Hill and the Girl from Rincon Hill. The corps de ballet was in fine form; Antonio Sotomayor's handsome backdrops provided authenticity; and Vernon Duke created a charming if somewhat derivative score.

■ The St. Boniface Arts Centre presented a surprisingly adept and witty musical comedy adaptation of Flotow's "Martha," transferring the action to "Western Territory" at the turn of the century. Flotow's timeless melodies easily survived this transformation, and despite the barest of props and an orchestra consisting of piano, percussion, and accordion, the opera was highly entertaining, due to the amazing resourcefulness of Director Ernest Lonner and the vocal zest of a well-trained cast. Top vocal honors went to Milda Strauss, a pert Harriet, and Richard Storrs, a sure-voiced Lionel. Also outstanding was the improvised quartet, which amusingly commented upon the stage action. In the near future the St. Boniface Arts Centre will produce Debussy's "The Prodigal Son," Krenek's "Tarquin" (an American premiere), and Verdi's "Louisa Miller."

■ The Little Symphony Orchestra of San Francisco, under the meticulous direction of Gregory Millar, opened its season on Nov. 14 with an interesting program featuring Sari Biro as piano soloist. Miss Biro displayed keen musicianship and a fine understanding of Mozart's style in her playing of that composer's Concerto No. 23 in A. She also played Leo Weiner's exciting Concertino for Piano and Orchestra (which was composed for her) with exhilarating skill. Millar introduced two substantial and compelling works on this program: the brief but vivid "Dramatic Music for Orchestra," of Paul Glass, and the extremely melodic Concertino for Orchestra, Op. 30, of Nicolai Lopatnikoff.

■ Fernando Germani, organist of St. Peter's Basilica, Rome, returned to San Francisco to give a single recital on the beautiful Austin organ at St. Cecilia's Church Nov. 24. Germani impressed by the sheer musicality of his playing, so happily free of showmanship. In several numbers he was skillfully accompanied by The Little Symphony of San Francisco under Gregory Millar. This concert was arranged by Frank de Bellis and the Northern California Chapter of the American Guild of Organists, who later in the season will present Jeanne Demessieux, organist from Paris, Ted Alan Worth, and Robert Baker.

ALAN CAMPBELL

## OKLAHOMA CITY

■ Oklahoma climaxed its Semicentennial celebration with a birthday concert by the Oklahoma City Symphony Orchestra, under Guy Fraser Harrison, musical director and conductor.

An all-Oklahoma performance for 3,500 listeners, the first half of the program presented state composers Gail Kubik, Spencer Norton, and Roy Harris. Kubik's "A Festival Opening" had its world premiere, and his "A Mirror for the Sky" and Roy Har-


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ris' "Folk Rhythms of Today" their first Oklahoma City performances; Norton's Dance Suite received a welcome rehearing.

The concert's pièce de résistance followed intermission. Lou S. Allard, chairman of the Semicentennial Commission, introduced Jack Frederick Kilpatrick's Symphony No. 8, "Oklahoma" (world premiere), which was commissioned by the Oklahoma City Symphony Orchestra for this occasion. With a text by Alberta Wilson Constant, it is in three movements: "Land Where Today Leans Toward Tomorrow," "Indian Land," "Men and Women." Although both were born in Oklahoma, Mrs. Constant now lives in Missouri and Dr. Kilpatrick, a member of the Choctaw Tribe, in Dallas. The role of Narrator was taken by Will Rogers, Jr. Under Harrison's busy baton composer Kilpatrick's "Oklahoma" Symphony was a colorful and fervent finale to the state's Golden Year.

■ On Nov. 19, Oklahoma City's Interdenominational Choir was heard in its 12th annual concert. With personnel drawn from local Negro church choirs, this group presents spirituals and other expressions of their "racial pageantry." Renowned Negro guest artists "reinforce" (to quote the printed program) the concerts, although the chorus gives an unspoiled, moving performance of Negro religious folk music that holds its own. This year soloist Dorothy Maynor gave a glorious account of herself.

Evelyn LaRue Pittman, longtime musical director and conductor of the Interdenominational Choir, having been for months past in Paris and New York, the direction was divided between three other local choir directors, Freddye May Wray, Minnie V. Anderson, Eugene Stephens. Choir soloists included, as always, Isaac Kimbro, big bass-baritone, who takes his audience right up to heaven on the wings of his spirituals.

■ On Nov. 27 violinist Nathan Milstein was presented on the Great Artist Series, and scheduled for the Symphony Series in December are Guy and Monique Fallot, cello and piano team.

## CLEVELAND

The Sunday afternoon Twilight Concerts of the Cleveland Orchestra this year have a "new look." Under the capable direction of Associate Conductor Robert Shaw and Assistant Conductor Louis Lane, the schedule consists of eight concerts with performances by distinguished local soloists. The opening Gershwin program offered the composer's most cherished works with Phyllis Braun, soprano, Melvin Hakola, baritone, and Henry Pildner, pianist. A capacity audience was entranced.

George Szell conducted the fifth and sixth pairs of concerts before his departure for Europe, where he will act as guest conductor at the Concertgebouw in Amsterdam. Bruckner's Ninth Symphony was presented with especial devotion, which, however, could not take the edge off its heavenly length. The only other item was the Saint-Saëns Concerto No. 4, in the brilliantly sparkling hands of Robert Casadesus. In spite of all its expertness this program was marked by a faint odor of decay, and (we hate to admit it) time marches on! The following program brought the third of the ten commissioned works in commemoration of the orchestra's 40th anniversary; Boris Blacher's "Music for Cleveland," as he calls it, did not fare so well. A rather disjointed concoction with numerous brash and rasping chords that were supposed to be startling but merely created a sense of ennui after being repeated ad nauseam, its effect was negative. Pierre Fournier, the exquisite soloist in the Saint-Saëns Cello Concerto and the Richard Strauss "Don Quixote," had the valuable cooperation of Josef Gingold, concertmaster, and Abraham Skernik, first violist. Conductor and orchestra reached the highest point of artistry in this fanciful, wondrous modern score that has become a classic!

■ The Bernardi management presented that gorgeous lyric soprano Elisabeth Schwarzkopf in one of her unsurpassed lieder recitals that ran the gamut of emotional and artistic achievement. Frenetic applause brought numerous encores.

Vaughan Williams' cantata "Dona Nobis Pacem" was ably presented by the Covenant Church Choir directed by Dr. Henry Fusner.

Walter Blodgett, curator of music at the Cleveland Museum of Art, conducted Rossini's "Petite Messe Solonelle." Music events planned for the Museum when the new $5,000,000 addition to the beautiful art temple are completed will be announced during the coming season.

Under the auspices of the Chamber Music Society, the Barylli Quartet of Vienna filled Severance Chamber Music Hall to capacity with a wildly enthusiastic audience. Quartets by Haydn, Honegger, and Brahms received loving and heartwarming interpretations.

ROSE WIDDER

*First act scene from Tulsa Opera's production of "Tosca." In the center, left to right, are principals* BARRY MORRELL, LICIA ALBANESE, *and* WALTER CASSEL.

## PITTSBURGH

■ The Pittsburgh Opera, capably guided and conducted by Richard Karp, got off to its 18th season with a

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brilliant performance of "Aida." Mija Novich, who made her debut here, was the Aida, Metropolitan mezzo Nell Rankin the Amneris, Rudolf Petrak the Rhadames, and Cesare Bardelli the Amonasro. All won acclaim. Mr. Karp led the collaborating Pittsburgh Symphony Orchestra wtih distinction.

■ Byron McColloh, Pittsburgh Symphony trombonist, received encomiums at the orchestra's world premiere presentation of his "Two Pieces for Orchestra" conducted by William Steinberg. Rudolf Serkin won a triumph as soloist in a Mozart concerto and Richard Strauss' "Burlesque."

Theo Salzman added another impressive success to his career as soloist in Boccherini's Cello Concerto with the Pittsburgh Symphony, led by Steinberg. The ingratiating principal cellist of the orchestra has become a prime favorite with audiences.

■ The North Allegheny Civic Music Association, Wallace K. Schneider president, presented its second program featuring "The Concertmen," male vocal ensemble, with Edmond Karlsrud as bass-baritone soloist.

Founded in 1913, the Musician's Club, now headed by Oscar W. Demmler, held its November meeting at Horne's new Music Center. Following the gustatory delights a short recital was played by duo-pianists Hyla Goldstein and Annabelle Joseph and H. Allen Hood, violinist.

Conrad Susa is the newly appointed Pittsburgh Symphony pianist. He succeeds Harry Franklin, who for many years occupied the post with distinction. Mr. Franklin resigned to head the piano department at Carnegie Institute of Technology.

The 20-year-old Pittsburgh Piano Teachers Association's November meeting was notable for the fine talk on "Cybernetics of Piano Technique in Theory and Practice." The speaker was Miss Elsa Stockman, pianist-teacher, formerly head of the Duquesne University piano department. Excellent piano illustrations were played by Louise Doschek.

The Vladimir R. Bakaleinikoff Fund administered by the Pittsburgh Foundation has been organized to memorialize the life and work of Dr. Bakaleinikoff, for many years associate conductor of the Pittsburgh Symphony. The Fund provides scholarships for worthy music students and/or musicians, and musical instruments to students and/or musicians, regardless of race, creed, color, or nationality. The first grant was for scholarship aid at Chatham College Summer Music Camp, Mihail Stolarevsky, director.

Robert Miller, talented young pianist, appeared in an exchange recital of concert artists sponsored by Pittsburgh New Friends of Music. Mr. Miller received a Fulbright Fellowship to study in France. He won the École Normale de Paris First Prize and toured abroad playing solo and recital engagements. His program here ranged through Beethoven, Schumann, and Bach to Bjarne Brustad's "A Child's World" and Ravel.

The Pittsburgh Symphony second Silhouette Luncheon-lecture was held at Park Schenley Restaurant. Roland Leich of Carnegie Tech Music faculty was commentator, and symphonist Byron McCulloch was guest speaker.

RALPH LEWANDO

## VANCOUVER

■ William Steinberg, musical director and conductor of the Pittsburgh Symphony Orchestra, will conduct on three occasions during Vancouver's first annual International Festival next summer. Mr. Steinberg's contribution will be two performances of the Verdi Requiem with the combined voices of the Vancouver Bach Choir and the University of British Columbia Chorus and a premiere performance of the best work selected from Canadian entries in a Festival-sponsored competition.

Nicholas Goldschmidt, Festival artistic director, announced also that Bruno Walter will conduct the two opening concerts of the Festival.

## BIRMINGHAM

■ Christmas, the Yule Log, dancing dolls, and tiny soldiers, visions of sugar plums, snowflakes, a world of beauty, and music of the angels; all was caught up into one big, bright holiday package by the Birmingham Civic Ballet recently at the Temple Theater, when the stage was transformed into the realm of the Sugar Fairy by the performance of the "Nutcracker Suite" to the ballet music of Tchaikovsky. A large audience applauded enthusiastically. Gage Bush is prima ballerina of the Civic Ballet. Richard Englund, director, appeared in this performance as the Nutcracker Prince.

■ The Birmingham Symphony Orchestra, Arthur Bennett Lipkin, conductor, presented Jean Madeira, contralto, of the Metropolitan Opera, in a group of opera songs, and Eaktay Ahn, of Korea, musical director of the Mallorcan Symphony, in his own composition, "Korea Symphonic Fantasy." The large audience received both artists with most cordial applause.

ALICE GRAHAM

### Syracuse Orchestra Makes Debut

The newly organized Onondaga Symphony Orchestra of Syracuse, under the direction of William Haaker, opened its initial season with a series of children's educational concerts for city, parochial, and county school children on November 20, 21, and 22. In all, nearly 5,000 children were introduced to their own orchestra in these programs. Miss Lillian Baldwin, coordinator for many years of the Cleveland Plan for young People's Concerts, is acting as program advisor for the Syracuse society.

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# THE INTERNATIONAL SCENE

## STOCKHOLM

■ A strike of Stockholm stage workers has badly disrupted the schedule of the Royal Opera of Stockholm this season. In August, a few days before the theatre was to begin its season, the stage workers declared a strike, but Director Set Svanholm (aided by a few persons from the board of the Opera, who were the only staff permitted to work in place of the strikers) acted for a while as stage hand instead of Heldentenor. The result was both amazing and fascinating. The considerable simplifications that were necessary really improved the result. However, no new productions could be mounted, and so (the strike over at the end of October) the first premiere was not until Nov. 12, somewhat unusual for Stockholm.

The first premiere was really an event: Rolf Liebermann's "School for Wives" received its first performance in Scandinavia. This is a new edition of a work that Liebermann wrote in 1954 on commission from the Louisville, Ky., Orchestra. Liebermann has composed some new arias and made some important changes, and the libretto (by Heinrich Strobel, chief editor of *Melos*—magazine for contemporary music) has been altered; the old one-act piece has been replaced by a three-act opera. When the work was performed at the 1957 Salzburg Festival last summer, it was a general and unusual success. It has already been staged at eight theatres, and some twenty other opera houses in various European countries are planning productions. That this is truly an entertaining modern opera, in my opinion, is due mainly to Liebermann; Mr. Strobel's libretto is quite ordinary and does not preserve the spirit of Molière. Two earlier works by the collaborators were "Leonore 40/45" and "Penelope," both serious in content and music.

With his latest opera, Liebermann seems to have been successful in attracting a larger audience, due, perhaps, to his musical sense of good humor. Liebermann, who personally produced the Stockholm premiere Nov. 12, as well as the manager of the theatre, has every reason to be proud of the performance, which was a first-class artistic demonstration. The cast was made up chiefly of "youngsters" of the Stockholm opera, who added a particular shine to the wonderful production by Bengt Peterson with settings by Birger Bergling. The young and charming soprano Margareta Hallin appeared as Agnes. Baritone Erik Saedén sang Monsieur Arnolphe's role not much differently from that of Dr. Bartolo in "The Barber of Seville." In Anders Näslund the Stockholm Opera possesses an artist of dramatic ability and musical feeling who portrayed Monsieur Poquelin (Molière) excellently. The tenor Sven-Erik Vikström has a beautiful voice that is perhaps not very strong, but its soft, lyrical quality was perfect for Horace, Agnes' partner. In a small part Arne Tyrén presented Oronte in a talented and skillful way. The sober and careful musical direction was in the hands of Herbert Sandberg, who gave an appealing reading of the score. He is an admirable connoisseur of contemporary music. ERIC DIEFENBRONNER

*In a scene from the Stockholm Opera's production of Rolf Liebermann's "School for Wives," are left to right,* SVEN-ERIK VIKSTRÖM, ARNE TYRÉ, ERIK SAEDÉN, *and* MARGARETA HALLIN.

## TORONTO

■ The Canada Council recently announced grants to several musical organizations, including $25,000 to the Toronto Symphony Orchestra, $15,000 to the Halifax Symphony, and $5,000 to the Winnipeg Symphony, "for extension of activities including additional personnel and more concerts to additional audiences, in particular to school children." The Opera Festival Association of Toronto received $10,000 to assist the group's touring activities in Ontario. Other smaller grants to organizations and individuals included $5,000 to the Canadian Music Council for assistance in publishing the *Canadian Music Journal.* Canadian musicians are still recovering from the delightful shock of a government group recognizing music in the *most* concrete way—financial aid. The Council meets again before Christmas and more of the same is promised to other groups. The impact of this assistance is difficult to assess this early, but surely things never looked brighter.

■ November is usually a busy month for concerts in Toronto, and this year was no exception. The Toronto Symphony had Jennie Tourel as soloist in one pair of subscription concerts, and two weeks later Claudio Arrau. The Sunday "Pop" concerts, begun last year, are continuing with apparent success. Two cultural-minded business organizations sponsor live broadcasts of the concerts; this, coupled with contributions at the door by the large crowds that attend the programs, seems to have made them profitable from the orchestra's point of view. The city, long a cultural desert on Sunday, unqualifiedly welcomes these concerts.

The Juilliard Quartet opened the Royal Conservatory's series with con-

certs on three consecutive evenings, featuring a twentieth-century work on each program. The final evening marked the Toronto premiere of Elliot Carter's First Quartet, a much-heralded work that made, however, little impression on the audience. One wonders if a composer need take so long and choose so many diverse ways to say so little, allowing for his craftsmanship and erudition. The Juilliard continues to improve in ensemble playing (the quartet appeared in Toronto once before in 1953), and rare is the quartet today that exceeds them in virtuosity when it is necessary. Warmth of tone and homogeneity of group sound are still minor shortcomings that should disappear eventually.

Outstanding solo recitals, according to all reports, were given by Glenn Gould at Massey Hall and Elisabeth Schwarzkopf at Eaton Auditorium. Both houses were SRO, with seats on the platform besides. "Fledermaus" concluded the Toronto Opera Festival's fall season and showed much improvement over the performances of "Carousel" and the "Merry Widow" the previous two weeks. The company appeared for two nights in London (Ont.), and at the beginning of December they go to Ottawa and Montreal.

EZRA SCHABAS

## MEXICO

■ The Mexican International Opera Company gave excellent performances of "La Tosca" and "Il Trovatore" in the last week of the season. It has been a hectic season, but all is well that ends well. Many sudden changes of schedules had to be made because of sickness. Perhaps the city's altitude was a contributing factor. The company has added the word "International," since it has incorporated in the casts singers from many different lands. The men included Carlo Bergonzi, Giuseppe Modesti, Giuseppe Di Stefano, Aldo Protti, Gian Giacomo Guelfi, Gianni Poggi, Russel Scarfeo, Miguel Botello. The Mexican Ernestina Garfias, as Gilda in "Rigoletto" opposite Aldo Protti's Rigoletto, was outstanding. The Portuguese-Brazilian Jean Madeira impersonated the gipsy Azucena in "Trovatore," and the name role in "Carmen." The Mexican Rosita Rimoch played Micaela in "Carmen," in which the Mexican tenor José Sosa appeared. The Mexican Aurora Woodrow took a part in "L'Elisir d'Amore." Many of the lesser parts in the operas were acceptably played by Mexicans. Several operas were presented in Bellas Artes before this gala season began.

In "Tosca," the name role was taken by Irma González opposite Di Stefano as Mario the painter. She won much deserved applause by her beautiful singing of "Vissi d'arte" in the second act. However, it was Gian Giacomo Guelfi who dominated the stage as Baron Scarpia. He played a sinister character as was appropriate. In the final act Di Stefano had to repeat his aria "E lucevan le stelle" in response to the prolonged applause. This aria was sung with most delicate modulations.

Thus ended the 1957 opera season. Time is required to build up an opera repertory and the company so far lacks the background on which to build. With each succeeding season they will gain more of this background and will achieve more finished performances with less work.

■ Famed German cellist Hermann von Beckerath played a very unusual pair of concerts in Bellas Artes, featuring works rarely heard here. These included the Schubert Cello Sonata in A minor, the Richard Strauss Sonata in F major, the Brahms Sonata in F major, and two Beethoven compositions, Variations on a Mozart Theme from the "Magic Flute" and the Sonata in A major. The second concert closed with a set of short pieces in which Beckerath displayed a wonderful technique, a complete mastery of the bow.

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# SCHOOL NEWS

By GID W. WALDROP

### John Brownlee Takes Over WCBS "Backgrounds of Music"

John Brownlee, distinguished artist, leading baritone of the Metropolitan Opera, president of the American Guild of Musical Artists, and director of the Manhattan School of Music, has taken over the role of commentator for the Saturday evening WCBS program, "Backgrounds of Music." The new series, devoted to singing and singers, is heard on Saturdays from 6:30 to 7:00 P.M. The new edition of "Backgrounds of Music" is presented by station WCBS in cooperation with the Manhattan School of Music, of which Mr. Brownlee is also head of the Voice Department and Opera Workshop.

"Great Singers of the Golden Age" —the era that heard Tetrazzini, Caruso, Battistini, Melba, and other fabulous voices—was the subject of Mr. Brownlee's first program on Dec. 7. What did they really sound like, these legendary voices of a bygone era? Mr. Brownlee heard and knew many of them in his student days in Paris, and from his personal recollections discussed these great singers of the past. On Dec. 14, Mr. Brownlee presented "Recollections of Melba." Mr. Brownlee, himself Australian-born, was a discovery, a protegé, and close friend of the legendary Dame Nellie Melba, the greatest of the great singers of the golden age.

On subsequent programs, Mr. Brownlee will discuss great singers since the golden age, those of the present, some of the great operatic performances including those that have been recorded, and other aspects of an art of which he is a notable exponent. Many very rare recordings will be heard during this series, most for the first time on the air, most from Mr. Brownlee's own priceless collection.

### UNESCO Music Conference

The Third International Conference on "The Role and Place of Music in the Education of Youth and Adults" under the auspices of UNESCO will be held in Copenhagen, Denmark, July 31-Aug. 7, 1958. Subjects to be discussed include: "New Trends in Music and Music Education in Different Countries and Continents," "Music of the Eastern and Western World as a Means of International Understanding," and "The Role of Technical Media (Gramophone, Radio, TV, and Film) in Music Education."

A meeting of the General Assembly of the International Society for Music Education will be held during the period of the Conference. Items for the agenda must be received not later than Mar. 31, 1958. For further information apply to: Egon Kraus, Secretary General, ISME, Cologne-Klettenberg, Manderscheider Strasse 35, Germany.

*Baritone* GERALD SMITH, *left, visiting associate professor of voice at the University of Oregon, was recently presented in concert there. Smith's regular accompanist is* GEORGE HOPKINS, *center, a professor of piano who recently returned from study in Paris. At the piano is* NORMAND LOCKWOOD, *visiting professor of composition at the University, who accompanied Smith for the three Lockwood compositions that appeared on the program.*

### "Sweet Bye and Bye" Premiered at Juilliard

"The Sweet Bye and Bye," a well-staged new opera in two acts by Jack Beeson, with libretto by Kenward Elmslie, and under the musical direction of Frederic Waldman, was presented at the Juilliard School of Music, with a preview on Nov. 21, its premiere on the evening of Nov. 22, and a third performance the following evening. A large cast was involved and, in addition, there were three leading guest artists, Shirlee Emmons as Sister Rose Ora Easter, Ruth Kobart as Mother Rainey, and William McGrath as Billy Wilcox.

The action centers around an evangelistic group in Atlantic City during the late twenties. The most important member has defected and run off with a married man, only to be pulled back into the evangelistic ranks by the forceful leader, Mother Rainey. Unable to face the flock with a false explanation of her absence from them, Sister Rose confesses her guilt and then runs off again to her lover, whereupon Mother Rainey follows and shoots the latter.

The libretto contains material for effective operatic treatment, but the music seldom seems to create a substantial musical structure that enhances the story or action. There are, however, moments of real operatic feeling, but in general much of the music proved to be unvocal and unmelodious to the point that the hard-working but capable trio of soloists seemingly found it exceedingly difficult to project their lines with the desired artistic results. The orchestra played well at all times, and the choral ensembles, John Parella, chorusmaster, were effectively directed and sang with fine precision and coloring and well-balanced interpretive effects. Bathing beauties and dancers enhanced the colorful scene on the Atlantic City beach.

The production and stage direction were by Frederic Cohen, assisted by Elsa Kahl. The choreography and attractive settings were handled by two guest artists, Myra Kinch and David Hays, respectively. Stage management, lighting, and technical direction and the well-planned costumes were the work of Leo van Witsen. L. C.

### Halsey Stevens Completes Lecture Tour

Halsey Stevens, chairman of the composition department in the University of Southern California School of Music, has returned to the campus from a two-week lecture and concert tour during which his "Sinfonia Breve" was premiered by the Louisville Orchestra, which commissioned its composition, on Nov. 20.

A lecture on "Folk Music Influence on the Music of Béla Bartók" was given by Stevens at Syracuse University, Vassar College, and Ohio State University, where he also attended a concert of his music performed by faculty members of the department of music. At the Hartt College of Music, Hartford, Conn., Stevens lectured on "Some 'Whys' of Contemporary Music" and heard a first performance of his Sonata for Trumpet and Piano.

## FACULTY APPOINTMENTS

■ William L. Johnston has joined the University of Wisconsin Extension Division as assistant professor of music. A frequent guest conductor, Johnston served as assistant director of the Illinois Summer Youth Music program at the University of Illinois from 1952-57. Johnston is a member of the American School Band Directors Association and has held offices in a number of Illinois music associations.

## COLLEGE PRODUCTIONS

■ The North Park College Festival Chorus, under the direction of Donald F. Ohlsen, will present the Christmas portions of Handel's "Messiah" on Dec. 17. The concert will be held at the North Park Covenant Church, Berwyn and Christiana Avenues, Chicago.

■ On Dec. 7 the Hunter College Choir, together with the Yale Glee Club, offered a joint concert of choral works. The high point of this event was the Magnificat of Johann Sebastian Bach, performed by both the Hunter College Choir and the Yale Glee Club, with soloists and a chamber orchestra and Bruce Prince-Joseph at the organ. The program covered an unusually wide range, and included works by Palestrina as well as modern folk songs from many national traditions.

■ The Fourth Annual Louisiana Symposium of Contemporary Music was held on the campus of Southwestern Louisiana Institute, Lafayette, Nov. 25-26, 1957. Monday, Nov. 25, was devoted entirely to reading sessions of chamber orchestra works with Vincent de Frank, of Memphis, Tenn., directing the orchestra. Works read Monday included "Sinfonia and Serenade Concertante" by Johan Franco, "Colonade" by Philip Slates, Suite No. 2 for Strings and Instrumental Motet by Parks Grant, Concerto for Clarinet and Strings by James Burke, "In Memory of a Friend" by John Pozdro, "Adagietto" by William Presser, and "Elegy" by James Hanna. William Masselos was the soloist in the Franco "Serenade Concertante."

*At 33rd annual meeting of National Association of Schools of Music, are: seated left to right, Treasurer* FRANK B. JORDAN, *President* E. WILLIAM DOTY, *Vice-president* THOMAS GORTON. *Standing left to right are past presidents* HOWARD HANSON, *Eastman School of Music,* HARRISON KELLER, *New England Conservatory, and* EARL V. MOORE, *Univ. of Michigan, and Secretary* BURNET C. TUTHILL.

Two programs were heard during the day Nov. 26 when works included "Introduction, Passacaglia, and Hymn," "Little Suite for Piano Duet," and three songs by Donald Cervone, "Music for Organ, Brass, and Timpani" by William Thomson, "Pslam IV" by William J. McDaniel, and Second Piano Concerto by Rosemary Clarke. The final program of the Symposium, Tuesday evening, was a recital of contemporary piano music by William Masselos, young American concert pianist. The new Copland "Piano Fantasy" formed the first portion of the program, and this second formal performance of the work created a powerful impression on the audience.

After intermission was heard Eric Satie's "Sports and Diversions" and the second and third movements of Charles Ives' Sonata No. 1. As an encore Masselos played "Jhala" by Alan Hovhannes.

■ The first of a series of three concerts featuring Renaissance and Baroque music by The Saturday Consort was presented by the Department of Fine Arts, Carnegie Institute, Pittsburgh, in Painting Gallery A on Nov. 30. This is the second year that the group will be heard at Carnegie Institute, and the second series has been made possible by the Howard Heinz endowment. The program on Nov. 30 was devoted to "Court Music and Carnival Songs" and included music by Senfl, Monteverdi, and Rameau. Subsequent programs will be given Jan. 18 and Feb. 15, 1958.

### NASM Meets in Chicago

At its 33rd annual meeting, Nov. 29-30, at the Palmer House, Chicago, the National Association of Schools of Music granted associate membership to Henderson State Teachers College, Ark.; St. Mary's College, Calif.; Northeast Louisiana State College; St. Olaf College, Minn.; State Teachers College, Potsdam, N. Y.; West Virginia Wesleyan College. The Catholic University of America and Gustavus Adolphus College, Minn., were promoted from associate membership to full membership.

Officers elected for the coming year are: president, E. William Doty, University of Texas; vice-president, Thomas Gorton, University of Kansas; secretary, Burnet C. Tuthill, Memphis College of Music; and treasurer, Frank B. Jordan, Drake University.

## STUDIO NOTES

■ John Langstaff is now on an extensive tour that will take him across the country to Texas, Colorado, up the West Coast to Yakima, Wash., and into the key cities of British Columbia. After Trans-Canada broadcasts and recitals in Vancouver, the baritone swings back to NYC for the Town Hall


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*With a capacity house, and the overflow turned away exceeding in number the audience in attendance, International Artists' Opera Group (Los Angeles), shown above, presented an evening devoted to highlights from "Il Trovatore." The principals were from many lands: Leonora, Roumanian Juana Miok; Manrico, Scandinavian Claud White; Azucena, Los Angeles' Molly Ackerman; Count di Luna, Nicaraguan Leon Terce; Inez, Virginia Cardenas from Mexico City. Costumes by Senora Cardenas; stage director, Robert Plummer.* DR. LIVERETTE, *seated front left, director of the group, is also director of the Liverette Opera Academy. She has had many years of experience in directing opera groups. The present group is a member of the Central Opera Service, under the sponsorship of the National Council of the Metropolitan Opera Ass'n.*

Christmas concert, followed by a Christmas recital production in Washington, D. C. In the late winter, this busy artist will fulfill engagements throughout southeastern U. S. He sings the Bach Kreuzstab Cantata with the Saidenberg Symphony in New York; is soloist with the Springfield, Mass., Symphony in Feb.; is booked for the world premiere of Antal Dorati's work for baritone and orchestra in Minneapolis and an all-French recital in Washington, D. C. Mr. Langstaff is an artist from the Arthur Gerry studios in New York City.

■ News from the Panvini-Rice studios in NYC lists tour dates for Eddie Erickson, tenor, in "Brigadoon," plus an appearance on the Chevrolet Show in Detroit; he is currently singing at the Wivel. Joyce Crandall, coloratura soprano appearing with Milton Berle this season, is now in Las Vegas. Ronnie Lee, tenor, was engaged for "West Side Story"; Maris Martell, for the title role in the Minneapolis "Carmen," for Suzuki with the Long Island Opera, and Lola ("Cavalleria") with the Port Washington Opera. Sopranos Kathleen Miller, on tour with the Wagner Opera, Vicki Panvini, with the Westbury Music Fair and in the performances at Corning, N. Y., Concetto De Marco, singing in Italy, indicate successful activity.

■ Artists from the New York studios of Clarence Adler report professional activity as follows: Deanne Garey played the Gershwin "Rhapsody in Blue" with a selected orchestra of Rochester Symphony members, Dr. Paul White conducting, in Lake Placid; Allen Brown was heard in solo recital at Durham College, N. C., Dec. 10; Marcelita Kabayao was engaged as soloist with the Honolulu Symphony Orchestra, playing the Schumann Concerto, and gave her own recital there during November; Harold Cone scheduled appearances in York, Pa., Pennsylvania State College, Teachers College of Greenville, S. C., and New Jersey Teachers College in November; Barbara Micale played with the Syracuse Symphony Orchestra Nov. 24; other listings included a Carnegie Recital Hall concert Dec. 7 for Paulina Rovinska; a Mitchell College, Conn., recital for Donald Betts, who will also play in Carnegie Recital Hall in March.

■ The Maxine Dorelle Voice Studio sponsored an evening of opera and song in Carnegie Recital Hall Dec. 1. Miss Dorelle's students appearing in this afternoon recital were Marjorie Berman, Josephine Di Piro, Robert Gowan, Myrtle Philips, Angelica Cantos, Aram Heghinian, Franzine Zinberg, Helen James, and Lily Meek. Several of the recitalists showed considerable talent and vocal development. Myrtle Philips, soprano, in particular displayed a warm, beautiful, and well-trained voice. The musicale concluded with a performance of "Glory to God" by the choir of Spencer Memorial Presbyterian Church, Brooklyn Heights, Miss Dorelle conducting. G. W.

■ Pianists from the Hughes studio have had many concert appearances since the opening of the fall season. Dorothy Bullock presented the program at the initial meeting of the Associated Music Teachers League of New York in Carnegie Recital Hall, Oct. 10. Ronald Hodges, recently appointed to the music faculty of Mt. Holyoke College, opened the concert season there on Oct. 20. Jane Bergen played the Grieg Concerto with the newly formed Massapequa, Long Island, Orchestra Nov. 23, and gave a recital at the Garden City, L. I., High School Oct. 23. Robert Smith opened the recital season at Whittier College with an outstanding program. Duo-pianists Clifford C. Loomis and Isabelle Gemmell were heard Oct. 3 in a Roanoke, Va., recital. Lyndell Watkins played at Arkansas College, Nov. 3. Mildred Bryant was heard in Binghamton, N. Y., Oct. 27. James Barham conducted Honegger's Christmas Cantata and Bach's Christmas Oratorio in Arlington, Va., with an orchestra from the U. S. Navy Band and Orchestra, Dec. 9. Alice and Arthur Nagle, duo-pianists, will appear at the Phillips Gallery, Washington, D. C., Jan. 13, featuring Poulenc's Sonata for Two Pianos (1953).

Dorothy Bullock and Jeanne Romer will each appear in Town Hall recital this season.


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# THE DANCE

**By ROSALYN KROKOVER**

■ A good segment of New York's intellectual audience came to the City Center on Dec. 1 to see and hear the new Stravinsky-Balanchine ballet "Agon." This was quite the *pièce de résistance* of the season. The ballet was given on a birthday program for the composer's 75th year, the other ballets being "Apollo," "Orpheus," and "Firebird."

"Agon," meaning contest, is the first ballet score Stravinsky has composed since "Orpheus," which had its premiere in 1948, almost ten years ago. Unlike "Orpheus," "Agon" has no story and is danced without scenery in black practice costumes. The ballet has three sections, each of which is broken up into individual dances. There are single, double, and triple pas de quatres, a sarabande, gailliard, assorted bransles and dances for four duos, trios, and for four boys. Altogether it is conceived for eight girls and four boys.

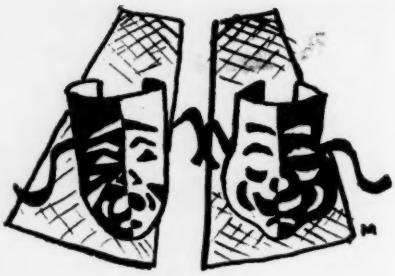
The dances, which have the mark of Balanchine's intricacies, on first seeing appeared to have little relation to the music. For very often, as in Melissa Hayden's Bransle Gay, which, incidentally, was brilliantly danced, there was a humorously grotesque quality that was not apparent in the music. One of the few spots in which the quality of movement seemed to match the music was in the first section of the Pas de deux by Diana Adams and Arthur Mitchell.

Stravinsky has scored his latest ballet for a large orchestra (it has been whispered that it cost close to $4,000 just for orchestral rehearsals and that it would be impractical to perform the work outside of New York because of the extra musicians and rehearsal time needed), although the orchestration itself is sparse. The composer has used examples from a 17th-century French manual as a model. For each dance he generally uses a different combination of instruments; in one section a single castanet is quite prominent, while in another there is a quartet for mandolin, harp, violin, and cello. Toward the end he comes pretty close to the spirit of the twelve-tone school. This is a difficult score both harmonically and rhythmically, and it was a tribute to the dancers and the choreographer that the ballet emerged in a clear, clean-cut manner.

Just how this ballet will stand up in the eyes of the general public is anyone's guess, but the special first-nighters went wild. The dancers and Balanchine, along with conductor Leon Barzin, were called back again and again.

Probably no other choreographer in the world would dare take a suite for strings by Corelli, two concerti grossi by Vivaldi, have them played by shirt-sleeved musicians on a platform, place a square-dance caller at their side, and have fourteen dancers on point in the center. Yet, this is precisely what Balanchine did in his new ballet "Square Dance." He has combined early 18th-century Italian music, classic ballet technique and topped it with the flavor of American folk dance several times removed. In an essay published in the program, Balanchine points out the analogy between the art of creating ballet programs and a dinner. He recalls a feast he once improvised from "bits of bacon, rice, raisins, oranges, potatoes, milk (no butter), and cheese which had a big success." And also that a ballerina "requires more than basting, she always wants new ballets, handmade to her measure, personal style, quality, and quite unlike anything tasted on land or sea before."

According to this, let us discuss "Square Dance" in relation to Patricia Wilde. She gets more than a basting in this, and surely the combination of styles in music, choreo-



graphic texture, and staging is "quite unlike anything tasted" on stage before. That the result was somewhat controversial is not surprising. Comment ranged all the way from "has Balanchine gone crazy?" to "a gem," "a masterpiece." We stand about in the middle of all this.

We concede that the music is very danceable, for did not these composers write in dance forms? And although the combination of stylized American folk-dance forms set to early 18th-century Italian music not only sounds incongruous, but borders on the grotesque, somehow Balanchine was able to soften the blow. He almost made it seem plausible. With the famous Elisha Keeler calling away breathlessly, the musicians fiddling away, and the dancers glorifying the hoe down and any glimpse of a square dance one might detect, one seemed to remain conscious only of the rhythmic impulse of the music, and with this there was no argument.

After a few relatively rough performances, the New York City Ballet, with a nine-week season has settled down to its usual high standard.

The familiar principal dancers — Maria Tallchief, Diana Adams, Patricia Wilde, Melissa Hayden, Yvonne Mounsey, Allegra Kent, Nicholas Magallanes, Francisco Moncion, Herbert Bliss, Todd Bolender, Roy Tobias, Jacques D'Amboise, the Barbaras Walczak, Milberg, and Fallis, Robert Barnett, and Jonathan Watts — have all returned.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■ American contemporary dancer Merce Cunningham, with his company, gave a recital at the Brooklyn Academy of Music on Nov. 30. There were four first performances — "Labyrinthian Dances" (music by Josef Matthias Hauer), "Changeling" (music by Christian Wolff), "Picnic Polka, Banjo" (music by Gottschalk), "Springweather and People" (music by Earle Brown)—and a repetition of "Nocturnes" set to music by Satie.

When Cunningham works in the John Cage idiom (the contemporary scores were mostly by Cage disciples), an idiom that goes peep, plink, and plunk, he is conventionally avant garde. But when he danced to the free melodies of Gottschalk, the stage became alive wtih genuine movement, subtle humor, and a relaxed feeling. Here was a fine talent at work, without restriction or restraint. In the modern works, one felt, he did his duty; in the Gottschalk, he was himself.

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**"JAMAICA"**—Imperial Theater.

*Book,* HARBURG AND SAIDY; *Music,* HAROLD ARLEN; *Lyrics,* E. Y. HARBURG; *Direction,* ROBERT LEWIS; *Production,* OLIVER SMITH; *Choreography,* JACK COLE.

■ Though listed as "a new musical," "Jamaica" is quite old hat. The book, without a trace of humor, barely suffices to lead from one song to the next; the choreography is pointless; the sets are uninspired and, seemingly, cheaply constructed. Undoubtedly the producer, David Merrick, prefers to cut every corner in production, and put the loot to use in advertising, publicity, and promotion.

But, the talent of Lena Horne is sizeable indeed, and her faithful flock has racked up a tremendous advance sale at the Imperial box office. Miss Horne is the superb *stylist.* She cannot belt a song to the rafters (Judy Garland fashion) or cross the stage in a graceful sweep (a la Gwenn Verdon), so she has developed a slow, easy, intimate (but intense) delivery that communicates equally as far. She intrigues and manipulates so that one is hypnotically drawn to the magnetic web she spins. Lena, at the Waldorf-Astoria or in "Jamaica," is a welcome addition to New York night life.

Personally I'm a great admirer of Harold Arlen tunes, but here, as in "House of Flowers," I enjoy his songs more when they are isolated from the production. There are some wonderful bits to isolate here, too: "Savannah," "Cocoanut Sweet," "Take It Slow, Joe," "Little Biscuit."

The story, if you want to bother, concerns Savannah (Lena Horne), who refuses to marry Koli (Ricardo Montalban) unless he promises to sell his fishing boat, leave Pigeon Island, and take her to New York (the city where you "Push the Button" and your dreams come true). Besides, old Grandma Obeah has "seen it written in the clouds" that the Mister Right for Savannah will present her with a special black pearl. But Koli runs a fishing boat and loves this island and its people — until his compatriots leave their occupations and take to pearl diving for higher profits. Their boats rot and when a huge storm hits the island they are stranded without food. Koli then has the upper hand and, in exchange for pearls, supplies the community with fish. But he gives over his wealth of pearls for the one black pearl that will convince Savannah of his love. "And as the sun sinks on the horizon," the proceedings have been neatly wrapped up with a ribbon bow, so the islanders revert to their former standards.

Though it is Lena's show from beginning to end, Ricardo Montalban deserves praise for an excellent performance.

Audience reaction: Favorable for those who are content with a flimsy vehicle for the breathtaking Lena Horne.


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